

TWENTY-EIGHT PAGES.

THE NEW YORK

# DRAMATIC MIRROR

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## SCENES FROM CURRENT PLAYS.

MINNA MONK  
(Mrs. Annie Dudgeon).JOSEPH WEAVER  
(Major Swinton).MR. HUNTER  
(Lawyer Hawkins).MISS BRIDGES  
(Elsie).BEN JOHNSON  
(Anthony Anderson).RICHARD MANSFIELD  
(Richard Dudgeon).

FIFTH AVENUE THEATRE.—THE DEVIL'S DISCIPLE. ACT I. SCENE: IN TIMOTHY DUDGEON'S HOUSE.

RICHARD DUDGEON: "What's this, tears—the devil's baptism? Oh, well! You may cry that way, child, if you like."



Have you noticed the female critics raving over Southern's Claude McInotte this week?

Here is a specimen of some of the criticism that Edward has been having: "He raised his beautiful eyes to the ceiling, and then dropped them to the orchestra chairs."

I'd like to see him do that, by the way. I wonder if it hurts.

"His soft, velvety voice played havoc with the heart of the Matinee Girl," said another female critic.

Not me, Virginia—I assure you. There are others, you know. Take a tip from me, and keep your eye on those young women critics!

I shouldn't be surprised if little Evangelina Cisneros was deluged with offers from theatrical managers to go upon the stage.

As the central figure of a good play I think the little dark-haired heroine would be great. Don't you?

I haven't yet seen a Cuban play that suited me. There's too much local color in all these I have seen. In some of them it's put on with a shovel.

What's the matter with a play beginning in New York—the first act laid right here in the heart of the city, with the Tenderloin and the Bowery within reach—and then by one of those mysterious dispensations of Providence which playwrights know all about, transplant the people—up-to-date New York women and men—right into the thick of the fight.

Have a cane-fight first, and a machete charge, and a prison escape, and then for the last act have the Cuban girl brought up to New York on a steam yacht, and with a beautiful moonlight effect on the deck, have her fall on her knees in sight of Hatteras with the folds of the American flag waving over her.

How's that? Hot stuff—don't you think so? Does any one want to order a play like that? If so, the Matinee Girl will agree to turn one out in regular Lucette-Ryley time—that is, if the editor doesn't cut out this "ad."

Of course, a play like that would have to have a love interest, with the thread of a plot running through and visible during the entire evening.

But there is lots of splendid material to work in by taking these Journal chappies and making material out of them and their journalistic business.

First, there is the managing editor, Sam Chamberlain, whose scintillating brain first conceived the idea. I feel sure that it did. Pa knows him. He says he is one of those men who manage to think for twenty-four hours every day, and can go without food or sleep. And no tin soldiers in his head who won't drill, as so many of the newspaper chappies have. He must have barbers, and manicures, and Turkish baths brought into his office disguised as messenger

boys or newspaper men, for he is the best groomed man on Park Row.

That isn't saying much, I know. But really, he must have some magic way of keeping always immaculate as to linen, shaven and shorn, calm and serene, at midnight and at morn! I think he ought to start a "Complexion Hints for Men" in the Journal, and then give out a few copies free to the boys in Park Row.

And there is lots of other dramatic material lying around loose. There is Karl Decker—how well that name would look on a pink programme!—the Cubans in Havana who sided in the escape, and last, but not least, the young and handsome proprietor, the boy Napoleon of journalism, whose money has made all this red fire possible.

Here is a nice little tableau for a finale: Miss Cisneros wrapped in the Cuban banner standing on a pedestal with the American flag waving overhead (by means of an electric fan in the wings). The eagle screaming to an accompaniment of Sousa's patriotic music from the orchestra, and grouped picturequely about the central figure in star spangled suits and Cuban sombreros Willie Hearst, Sam Chamberlain, and Karl Decker, throwing bouquets at themselves! S-a-z-z-z! Boom! A-a-a-h!

"Flash the American flag on 'em," said Mr. Robert J. Fitzsimmons in a recent interview on dramatic art. "That is what the public want, don't ye know?"

And talking about dramatic art, have you seen those new posters of Mr. James J. Corbett, with an English vest and a double watch chain and a locket?

Of course he has other clothes on in the picture, but they sink into mere nothingness beside the glory of the speckled waistcoat and the double watch chain.

If I were Martin Julian I'd lose no time in getting out a poster of Fitzsimmons in a Prince of Wales beaver and pink shirt. One must keep up with the times nowadays.

And yet—the new times and the new manners.

Are they ever quite as sweet and lavender scented as the old times that you and I can only read about because we were born about fifty years too late?

The twining roses that grew around the porches that Riley likes to write verses about seem not to spring up here in the city, somehow. Too many cobblestones in Broadway, I suppose.

The old-fashioned biscuits and pies that granule used to make in the kitchen stove, the quilting bees, the straw rides, and, above all, the sweet, old-fashioned sentiments that people weren't afraid of acknowledging.

Old times, old wines, old friends—and what have we to-day instead of all this!

Any old thing! Matinees, cocktails, Shanley's, and violets at a cent apiece!

Do they compare even a little bit with the sweet old times?

Oh, I don't know! THE MATINEE GIRL.

## PRICELESS BOOKS DESTROYED.

The library of Doctor Alfred Hennequin, president of the New England College of Languages, destroyed in the recent fire at Detroit, was one of the finest collections of dramatic literature in the country. Among the works lost were the prompt-books of nearly all of Pizécourt's, Scribe's, Hugo's, Dumas', De Vigny's, Ponsard's, Angier's, Dumas fils', Feuillet's, Sardou's, Gondinet's, Coppée's, and other noted French dramatists' best plays. Nearly all the plays produced in Paris at the Théâtre Français since Feb. 23, 1880, when Victor Hugo's Hernani won the battle between the classicists and the romanticists, were in this rare collection of plays. Besides French dramatic works, Doctor Hennequin's library contained rare editions of plays in Italian, Spanish and German; among others, annotated editions of Calderon's El Magico Prodigioso, and Goldoni's Le Donne Curiose, the annotations being marginal, and supposed to have been made by the authors.

## MODJESKA RAY RETURN TO EUROPE.

Madame Helena Modjeska contemplates returning to play again in the land of her birth. Of this matter she said recently to a Western reporter: "I shall never leave America unless I hold in my hand the permission from the Russian Government. My losses were very heavy the last time on account of a refusal to allow me to play in Warsaw. Of course, I can appear in Austrian Poland, but it would scarcely be worth while unless I could go to the larger cities. It is possible that the feeling created by my speech during the World's Fair has been dispelled by this time. It was not against the Emperor that I spoke, but the officials who perpetrated such cruelties against the men and women of my country. At any rate, I mean to apply for permission to play at Warsaw."

## MY WIFE'S STEP-HUSBAND CLOSES.

Manager M. W. Hanley's company, headed by Walter E. Perkins and Eva Vincent, presenting H. A. Du Souchet's farce, My Wife's Step-Husband, closed last Saturday at Hoboken, N. J. William J. Hanley, the business-manager, said to a Minnon man: "The rumor that a reduction in salaries had been made is utterly unfounded, as salaries have been paid in full. The play has proved a failure in its present shape, but when it has been rewritten by Mr. Du Souchet it may be sent out again."

## MRS. CARTER IN A NEW ROLE.

Mrs. Leslie Carter will appear in a new play in New York early next season. The character, which she will originate, will be entirely different from that of Maryland Calvert, in which she has made such a great success.

The Grand, at Bowling Green, Ohio, is open for season. House has been greatly improved; seating capacity 1300, population 6000. Open time for good attractions. Large oil territory to draw on.

Academy of Music, Cumberland, Md., is having a remarkable season, playing to S. R. O. six times in three weeks. Thanksgiving open; other time.

## GOSSIP.

Charles B. Cochran's plan for an "independent theatre" in this city has been abandoned.

Milla Barry, Olga d'Estree, Martha Glueck, Rissa Stella, Jean Felix, Edmund Hanno, and Alfred Lieban, members of Manager Conried's Opera company, introduced songs in the performance of Jourfix on Oct. 11 at the Irving Place, several of them appearing for the first time in America.

"Tody" Hamilton will sail for Europe next week in the interest of the Barnum and Bailey Shows.

Manager Augustus Pitou has arranged with Professor Atkinson, the English bone-setter, for an illustrated lecture at the Grand on Thursday afternoon, when cripples will be treated free.

Edith St. Clair has duplicated her New York hit as the French maiden in One Round of Pleasure at Boston, where the press were lavish in praise of her performance and personality.

A rumor that the Kecey-Shannon company was soon to close is denied by the company's representative.

Joseph V. Jordan's suit against the George W. Lederer company was discontinued last week.

Joseph Humphreys, who went to London to stage Never Again, returned last week to begin rehearsals for Charles Frohman's production of The White Heather, due at the Academy of Music next month.

The Wyoming Mail closed last Wednesday evening at Paterson, N. J.

The Chicago Green Room Club, of which Richard Mansfield is an honorary member, gave last week a banquet in honor of his success in The Devil's Disciple.

David Warfield has retired from the cast of The Belle of New York, and has gone to San Francisco for a rest.

The annual election of the Lambs Club, which occurred last Thursday, resulted in the selection of the officers named in last week's Minnon.

Lorin J. Howard, formerly comedian of Bittner's Dramatic company, opens with the Broadway Stock company, at Denver, this week.

Amy Lee added another to her long list of successes with the Girard Avenue Theatre Stock company, Philadelphia, by her recent capital performance of the title-role in Mam'zeile.

W. S. Hart and his company opened the new Turner Opera House, Muskogee, I. T., Oct. 14-16. A handsome souvenir programme was issued for the occasion.

The Spooners, now in their fifth successful week, are playing to big business. Edna May Spooner's illustrated songs and Cecil Spooner's new dances are great features everywhere. They have added A Fair Rebel, The Galley Slave, Fogg's Ferry, and Mugg's Landing to their repertoire, and are negotiating for Hazel Kirke.

The June Agnott company, under management of T. C. Howard, has met with success ever since the opening week. They turned people away nightly during the fair at Hagerstown, Md., last week. This week they play the fair dates at Frederick. Miss Agnott is sole proprietress this year, which is Major Howard's third with this organization.



## Theatrical Roster, Season 1897-8.

## THIRD INSTALLMENT.

## DRAMATIC.

**EDWIN ROSTELL CO.**—J. Alexander, proprietor and manager; Otto Gibson, advance representative; Charles W. Mack, stage manager; Louis J. Lanctot and Rollar Allen, properties; Augustus Brooks, Alexander Williamson, Charles W. Mack, George F. Lurman, James Barrett, Rollar Allen, Louis J. Lanctot, Edwin Terrie, John Lachap, Rose Anderson, Emma Brown, Cora Edith White, Olga Marlowe, and Edwin Rostell.

**GIBSON O'NEARA CO.**—Joseph O'Neara, manager; Basil McHenry, advance agent; W. A. Schneider, treasurer; Will Preston, stage manager; Nancy Gibson, Joseph O'Neara, William J. McCarthy, W. S. Montgomery, Walter Pennington, John Drury, Louis Rhoelhart, Martha Gibson, Jeannette Lincoln, Will Preston, J. F. Hind, and L. A. Bartie.

**JUNE AGNOTT CO.**—T. C. Howard, manager; Joseph D. Clifton, stage manager; Arthur J. Pickett, George R. Robinson, John Morris, John W. Turnbull, Joseph McHugh, William C. Cushman, W. Heck, Edward and Charles Martin, G. M. Labbe, C. O. Sherman, Orville Walton, R. G. Rickley, Sam Lennon, Kate Billings, Agnes Purcell, Rose Ramona, Lillian Evans, Charles Humphreys, Ambrose Davis, Dennis Watts, Jackson Brown, and William Johnson.

**MAYNARD-MACDONALD CO.**—H. W. Maynard, manager; Oremondal Quimby, advance agent; Joseph Mitchell, stage manager; J. Quimby, property man; Edwin Maynard, Sara MacDonald, C. A. Villard, Joseph Mitchell, Sanford MacDonald, Joseph Prosser, Charles Harriott, W. H. Wayland, George White, John Quimby, Jennie Ching, Fay Robinson, Ella Grayson, Mary MacDonald, Ella White, Vera Wood, and Joseph Mitchell. (Corrected.)

**SUN SMITH RUSSELL CO.**—Fred G. Berger, manager; William Seymour, stage manager; Annie Russell, Blanche Walsh, Margaret Robinson, Orrin Johnson, Fanny Addison Pitt, Sydney Booth, Thurlow Bergen, William Sampson, William Seymour, Alfred Hudson, and George Cook.

**THE SECRET ENEMY.**—Lieber and Miner, managers; Elmer Grandin, Edward Ellsworth, Thomas McGrath, Henry F. Lawrence, Edward R. Phillips, A. R. Richardson, William Daniel, George Macintosh, Eva Mountford-Grandin, Mary Asquith, Ada Morton, Lillian Bowen, and Etta Moran.

**VAN DYKE AND EATON CO.**—H. Walter Van Dyke, Haden Clark, Fred Wayne Campbell, Walter L. Rankin, Jr., Henry W. Blanchard, Fred McClellan, Henry Watters, C. Mack, Olie Eaton, Zula Clark, Bertie Van Dyke, and Mrs. R. McClellan.

## COMEDY.

**A JOLLY NIGHT.**—Lou B. Williams, business manager; P. A. Gibson, treasurer; Charles Barrington, stage manager; Aug. Schorcht, musical director; Harry Terrace, property man; Edwin Travers, F. E. Wallace, Rovel Grandin, Raymond, Charles Barrington, Master George Morrison, Maud Cooling, Norma Hyatt, Leith Hyatt, Alice Barrington, Mrs. Barrington, and Lottie Ferris.

**A WILD GOOSE CHASE.**—S. J. Smith, proprietor; George S. Mortimer, business manager; John Mortimer, advance agent; Lloyd Burgess, treasurer; Edward J. West, the Bo Home, Ed and Lela Russell, and Jeannette La Barron.

**CURTIS COMEDY CO.**—S. M. Curtis, manager; W. R. Hughes, advance agent; Whit Brandon, stage manager; George Patton, electrical; Freddie Stummen, Lida Mill, Nellie Ferris, Loretta Moore, Victoria Harrison, Rosa Doubt, Gussie Doubt, Birda Doubt, Lulla Doubt, David F. Doubt, Leon L. Doubt, Frank K. Davis, Frank E. Ferris, Gus Steele, and F. Hutchins.

**FRANKLIN'S FORTUNE.**—John M. Howard, proprietor and manager; Fred H. Hubert, advance agent; George Almonte, Harry Loraine, Howard Powers, Frank E. Wallace, Clarence R. Burpee, Aug. Strehle, E. Har, E. G. Andrews, A. G. Steele, J. H. Harrison, L. W. Otto, Ed. Bahr, Lewis Coleman, Dolly Theobald, Carrie Wood, Emma Melville, Grace Southern, and Daisy Durand.

**KLONDIKE KOMEDEV CO.**—J. Francis O'Brien, manager; Bert Leslie, business manager; Edward F. Leslie, advance agent; Harry F. Palmer, stage manager; Howard Meyers, property man; Mertie M. Marshall, musical director; George Adams, electrical; Josie Barnes, Eva Mark, Essie Gillespie, Mabel Young, Maud Marshall, J. Francis O'Brien, Edward F. Leslie, Howard Meyers, Harry F. Palmer, George Adams, Mertie Marshall, Claude Thompson, and Jesse Burns.

**MCFEE'S MATRIMONIAL BUREAU.**—Fate Good, manager; J. E. Gibson, Billy Allen, Chelso D. Peruch, James W. Gurville, Harry Clinton Sawyer, Thomas W. Howard, Lillian Murray Knott, Edith Talbot, Violet Dale, Grace Stillwell, Julia Glover, Elsie Russell, Callie Howe, Frankie Withers, Mildred Redcliffe, the Two Magnets, and the Hayes Sisters.

**OLE OLSON (Eastern).**—Walter S. Moss, business manager; John Murphy, advance agent; John W. Bankson, stage manager; William Fols, musical director; Edwin J. Tomlinson, James T. McAlpin, Harry Hanlon, John W. Bankson, Harry Wood, Dolly Foster, Josephine Fox, Laura Thompson, and Master Thompson.

**OLD DAN TUCKER.**—H. F. Seymour, manager; J. C. Davis, advance agent; Charles Gumprecht, leader of orchestra; Sherman and Morrissey, Harry Belmont, Charles Boyd, J. H. Ammons, William Reynolds, George Francis, Minnie May Storms, Ava Gilbert, Gertrude Summers, Marie Thompson, Agnes Sheridan, and Samie McCall.

**THE STAR GAZER.**—Branch O'Brien, manager; John W. George, musical director; Joseph Ott, Phil Ott, Matt Ott, Tim Cronin, George Elmer, Daniel McCabe, A. D. Bello, Edith Bonner, Virginia Lyons, Leona Cardona, Gladys Clair, Miriam Marshall, and Louise Montrose.

## VAUDEVILLE AND BURLESQUE.

**A GAY NEW YORKER.**—Ed F. Rush, proprietor; Charles G. Allen, manager; S. P. Bender, advance agent; Arthur McAvoy, musical director; Fred Johnson, Ed Rogers, E. M. Ryan, Harry Edwards, Charles Gorman, Edwin Stanton, H. C. Morgan, William Peters, Nellie Franklin, Rye Ford Sisters, Lulla Crandall, Ada Hoyle, Minnie Dunn, and Cora Strong.

**PARIS BEAUTIES BURLESQUE CO.**—Ed F. Jerome, manager; J. Francis O'Brien, business manager; J. Ben Mackay, musical director; Edith Mack, electrical; Cleo Marston, Vic Nelson, Carrie Elliott, Hodge Lallier, Rosie Jones, Winch Martineau, Josie Martineau, Belle Keith, Maude Fleming, Harry C. Rogers, and Harry J. Palmer.

**PARIS GOLF CLUB BURLESQUE CO.**—Ed F. Jerome, manager; J. Francis O'Brien, business manager; Hank VanKuren, stage manager; Jack Fleming, musical director; Moses Leystein, property man; Fred Harris, electrical; Emma Martineau, Georgia Martineau, Edith Fleming, Vinnie Adams, Pearl Palmer, Mabel Lynch, Tessie Marston, Pansy Nelson, and Maude Elliott.

**PICKETT'S PARIS GAIETY GIRLS.**—Sam Pickett, director; Charles W. Roberts, manager; Philip Perez, musical director. The Hayter's, Billy and Blanche; Genevieve Dickinson, Kennedy and Gray, Frank Ellis, Mexican Tronadours, Alma Latovska, James M. Burton, and Charles Leo and Marsh De Vero, Lottie Elwood, Josephine Payne, Margaret Smith, Minnie Shaw, Grace Jackson, May Haywood, and Lou Minnie.

## STOCK COMPANIES.

**LYCEUM THEATRE STOCK CO.** (Chicago).—Thomas Greiner, manager; Frank Raymon, treasurer; J. A. Fraser, Jr., press representative; James Gibson, master carpenter; Phil Howard, property man; Horace Vinton, Walter D. Greene, George Rode Spencer, Charles Wells, George D. Giles, Earl C. Doty, E. C. Seifert, J. Charles Ryan, James Lachey, Wilson Cross, Andrew Mackay, Mary Sand, Katharine Adams, Virginia Brown, Katie Browne, Flora Wainright, May Black, Kattie Gaunt, Louise Ripley, and Eda Clayton.

## COMIC OPERA.

**CALHOUN OPERA CO.**—Kirkland Calhoun, proprietor; Robert H. Gaylord, manager; S. B. Patterson, advance agent; William Butters, assistant stage manager; Richard Lindsey, musical director; James MacAllister, property man; George Bradley, stage carpenter; Herbert Critch, electrician; Adelle Farrington, J. Aldrich Libby, Emily White, Edward Webb, Hans Allison, Jack Allison, Louise Lewis, Mountjoy Walker, Stella Madison, Jack Barry, Charles King, Belle Armstrong, Nettie Armstrong, Louise Leslie, Jennie Barry, Gladys Lester, Blanche Holt, Lottie Randall, Florence May, Florence Roberts, Jennie White, May Arnold, Belle Mott, Annie Ripley, Charles Phillips, William Peters, George Callahan, Constanti Alberti, E. Thumstrom, A. Wilbur, J. MacAllister, William Butters, A. Frankenstein, A. P. Ingraham, Charles R. Jahr, Otto H. Jacobs, and Clyde Sinn.

**MINERVA DORR OPERA CO.**—Frank Norcross, manager; Charles L. Young, advance agent; John Saunders, stage manager; H. R. Mathews, musical director; C. E. Morse, stage carpenter; Louis Ray, electrical; Madame Prada, costumer; Minerva Dorr, Mabel Fuller, Helen Johnson, Mabel Scott, Josephine Neale, May Burleigh, R. M. Burleigh, Olla Preston, Bille Walker, Fred W. Brown, Emma Dugold, Jean Verdi, Mabel Leichner, Belle Waltham, Laura Dean, Catherine Dean, Sarah Francisco, Edward Carroll, William Riley Hatch, John Saunders, John Kennedy, William H. Barrow, J. Ruloca, E. McKlin, J. J. Noa, John Freigh, E. E. Phantam, E. C. McIntire, Franklin Crossen, James Gordon, and Horace Spear. Tour began Troy, N. Y., Oct. 11.

## MINSTRELS.

**AL. G. FIELD'S COLORED MINSTRELS.**—W. A. Junker, manager; Oliver Scott, treasurer; A. P. Scott, advance representative; William Reeves, advance agent; Frank H. Hallett, orchestra leader; Bob Thompson, band leader; Marsh Craig, James Crosby, Harry Fiddler, Billy Caldwell, Harry Hart, Cleo Reed, Harry Reed, D. W. Sanders, E. E. Shelton, U. S. G. Patterson, Don Marrenno, Ben Moore, Guy Hughes, Rufus King, William Viney, Willie Jackson, A. L. Stevenson, John Grant, Joe Patton, John T. Pittman, Sam Robinson, W. N. Spiller, Charles Williams, John Taylor, Fred Nezzo, Charles Snyder, and Burt Stiff.

## MISCELLANEOUS.

**SOUSA'S BAND.**—Frank Christian, manager; George Frederic Hinton, business manager; John Philip Sousa, conductor; Sadio Estelle Kaiser, Maud Reese Davies, Jennie Hoyle, Arthur Pryor, and band.

## IN OTHER CITIES.

## BROOKLYN.

SATURDAY, Oct. 16.

It would seem as if there was a fatality against an entire week of seasonal weather for theatregoing this fall. Every week thus far since the beginning of the season the thermometer has ranged over a wide extreme of temperature between Monday and Saturday. The current week started off bravely in point of attendance, but with the rising mercury of Thursday the audiences began to drop noticeably, and with the summer atmosphere of last night every house in town suffered materially. The principal offering of the week has been Stuart Robson's first local presentation of Daniel Hart's dramatization of Olie Reed's novel, "The Jacklin." A fashionable audience greeted it at the Montank, but while interested in the star's clever work and that of several of his support, failed to give unreserved praise to the play, which certainly was susceptible of better construction. Mr. Robson's Samuel Jacklin is quaint, amusing, and for the most part entertaining. The probabilities are so strained, however, by the cock fighting device of biblical lore that the role is not likely to find general or prolonged acceptance. Young John Webster, the clever son of jolly Nellie McHenry, displayed an excellence and power as Jacklin's father that presage great results later on. Mrs. Samuel Charles was excellent as the mother, and the breezy portraiture of an electioneering sheriff, by Thomas Wise, found wide favor with his auditors. The same play was repeated at both performances of Wednesday, the rest of the week being devoted to The Henrietta, with the exception of Thursday, when The Comedy of Errors was given a single performance with the scenic adjuncts with which Mr. Robson exploited it at the Park in 1896. Herbert Keeloy and Effie Shannon will exhibit A Coat of Many Colors here next week.

The Amphion opened its doors on Monday for the first time under the direction of its new lessee, Hyde and Behman. Its eleventh season started off with Denham Thompson and The Old Homestead, which has demonstrated again in this engagement its wonderful hold on the masses. In a district entirely devoid of hotel population, always supposed to contribute largely to the size of theatrical audiences, with no adjacent town to contribute the suburban quota, and within less than thirty minutes' ride of the New York Academy, where it ran for three seasons, and of the Montank, where it was seen but three weeks ago, it has filled the capacity of the Amphion at every representation. The company of its present revival, though, is ludicrous. To ask a mature woman to alter as a child in a minuet, then as a society dowager of middle age, is an example of the manner in which the cast has to hustle. Mr. Thompson is as captivating as ever, and his recent retirement has in no way caused his personal efforts to suffer loss of finish or charm. The double quartette is well balanced and unusually able. The music of the church scene is markedly inferior to that of last season. Manager Lee Ottolenghi's next looking is The Man from Mexico.

Courted Into Court has given the box office attaches of the Columbia plenty of "dead wood" to figure upon in their daily reckonings. Marie Dressler, who now assumes the role cast aside by May Irwin at the close of last season, succeeds in being very pleasing as Dotie Dimple, but should cry a halt upon those who now manage her affairs for misrepresentation that cannot be otherwise than hurtful to her. Miss Dressler is an energetic and able performer in many different lines, but utterly dissimilar in personality, temperament and methods to May Irwin. When the former is billed as a true successor and immeasurably superior to the latter, the whole business smacks of Baster Street. Some of the criticisms concerning the very clever Maud Huth have read as if she were a new discovery. This is diverting to those who have enjoyed her inimitable work at Hyde and Behman's, where she and her popular husband and foil, Billy Clifford, have been welcomed several times each season for some years back. A Round of Pleasure is Manager Harry Mann's next offering.

Trilby, the most ambitious production of the current season at the Park, has met with a success so unmistakable as to induce the management to defer the presentation of Niobe until Oct. 25. The regular stock has been augmented with several special engagements, which have ably seconded the commendable work of Henrietta Crossman. Howell Hessel, Margie Harold, William Davidson, and his son Harold, in their respective roles of Trilby, Stengall, Madame Vinard, Geckle, and Dodo, mountings and general effects have all been on the same scale of completeness that has become proverbial here since Messrs. Norton and Hoffman have had charge. The programme was opened with John Hart's in some good juggling and acrobatic feats, followed by T. J. Farron, of the old time firm of Baker and Farron, in ballads, concluding with a brief reminiscent touch of vodel that brought to mind memories of Chris and Lena days.

Notwithstanding the several engagements of The Sporting Duchess at the Columbia, and the fact that it has been seen in both the Amphion and Bijou, it has nevertheless shown such vitality as to have filled every seat in the Grand Opera House at each performance of the week. Rose Cushman, J. H. Stoddard, Cora Tanner, Louis Mason, Fiddlitt Page, and Harry Lacy have each lent brilliancy and power to the production of this well wearing melodrama, which Manager Frank Kibholz follows with A Contented Woman.

That ancient and prosperous Irish comedian, Joseph Murphy, who had been seen locally for a prolonged period, has dropped the week evenly at the Bijou, to good results, between his well-known

plays The Kerry Gow and The Shaun Rhee, which Manager Harry C. Kennedy succeeds with Eight Bells.

A Contented Woman, that witty political treatise of Charles H. Hoyt, has proven a timely section at the Gayety, where large audiences have been well pleased with the work of pretty Belle Archer in the leading part. Manager Bennett Wilson next announces Flora Irwin and The Widow Jones.

Tony Pastor has held forth at Hyde and Behman's, where his aids have comprised George Austin in wire walking; Perry and Lulu Ryan, with Emma Wood, a trio that excels the real thing in the way of cake walking; Maud Raymond, the serio-comic, who relies largely on a revamp of Frank Bush's old Yiddish business and wags; Stewart Barnes and Mabel Sison, who in a portion of this sketch caught on well when singing "com" dues to a guitar accompaniment; the De Phillips, in international character dances; the Elmore sisters in The Irish #10, a "turn" fixed up by Maurice E. McLoughlin, whose witty "Govanians" were for several years an interesting feature in the Sunday columns of the Brooklyn Eagle. The author should suggest that these two performers at once cut out their own interpolated snarl, and cease hawking a line in lockstep. Their feature was Edwin Hall in musical mokes business, the independent Colonel Cadets, in a manual of arms and quartette vocalization; Alburto and Weston in club juggling with dancing specialties; Harry Watson and Alice Hutchings in an act known as The Dramatic Agent, which established the fact that the old is frequently better than the new. To see Harry omit his wooden shoe dancing, and instead pick up a sword, caused a general desire for a substitution of his old time class. Krausmeyer's Courtship, Tony rendered a bouquet of ballads, one of which, a parody on "There will come a Time," in which the wiles and methods of a typewriter of the lemon meringue brand were described so broadly as to almost trespass upon the comedian's limit. Clara Morris is the next and most distinguished leading lady here announced.

J. C. Stewart and W. R. Murray have made much merriment at The Two Johns over at the American where surface indications would denote prosperity. N. S. Wood, "the boy actor," is the next billing.

The Lyceum stock has pleased its German contingent with Neck and Neck, and will next essay The Showaway.

May Howard and her bevy of girls has given little opportunity for Manager Barnes, of the Empire, to grumble at light receipts. The White Crook Burlesque is the next underline there.

Jennie Yeaman has been heard at the Star as a special engagement to strengthen The White Crook people, who retire in favor of Sam Deney's Troupe.

Martin's Merry Makers have been the feature at the Unique, where Manager Frank B. Carr now permits smoking as at the Star and Empire. The Manhattan Club are next due.

At the Brooklyn Music Hall, Manager Laurent Howard has presented Ben Harney, Annie Lloyd, Shayne and Warden, Price and Steele, Chip, The Brownies, Jones, Grant and Jones, also Ripley and Hughes.

At the Monday afternoon performance in the Park Theatre, Billy Barry for the first time in many years appeared in black face, and gave with all his old timeunction the nigger act. All's Well that Ends Well. Owing to the length of Trilby, it was omitted during the remainder of the week. William Shaw, the long time first class comedian, Sina's right hand aide, and latterly in the employ of Mr. Edwin Knowles, is now the principal doorkeeper at the Amphion. Miss Minnie Hyde, a daughter of James Hyde, who, though a novice at the beginning of the season, quickly mastered the complex duties of a box office, and has creditably filled the position of treasurer at the Park Theatre for five weeks, resigned her trust on Monday last in consequence of surroundings that proved uncongenial.

SCHENCK COOPER.

## DETROIT.

The old Detroit Opera House, historic in its associations with dramatic art, and one of our city's landmarks, is this week a recollection only. The most disastrous fire which we have had in Detroit since that which destroyed the White Theatre, New Year's Day, 1893, broke out in the Detroit Opera House about 12:30 Thursday night, October 7. The news of the fire was published in The Museum of last week. Thus perished an old theatrical house which had its beginning away back in 1869. The first manager of the house was Garry A. Hough, who died in this city at an advanced age a short time ago. He had charge of the theatre but a year when the management passed into the hands of J. W. Lawrence, and it was he who formed the first stock company. He in turn was succeeded by Thomas W. Davey, father of Mrs. Fiske. Mr. Davey took the management in 1874 and held it until he died, in December, 1879. Joseph Brooks, who is now managing W. H. Crane, took control of the house after Mr. Davey. Then came John H. Havlin; then Charles A. Shaw, who is at present manager of Robinson's Theatre in Cincinnati. In 1884 the house passed from the control of Mr. Shaw to that of C. J. Whitney, who remained in charge until up to the time of the fire. The first day ever given on its boards was London Assurance, and Kate Reynolds, who is now living in Boston and a well known litterateur, was the Lady Gay.

While the ruins of the old theatre were still smouldering, plans for the replacing of the old house with something a great deal better were freely discussed throughout the city. That we will have to have a first class new theatre to take the place of the old Detroit is a foregone conclusion. The Lyceum is well enough in its way, and has many things to commend it, but it has not a desirable location. The question, therefore, is not whether we shall have one, but where it shall be and what it shall be. Among the schemes which are afloat, the most worthy of note are first, that the site of the old theatre, and that entire block bounded by the Campus Martius, Woodward and Monroe Avenues and Farmer Street, be bought up and on it erected a grand hotel, with boxes on the lower floor, and in the centre of the building a theatre or auditorium capable of seating 1,000 people. Detroit has long felt the want of such a theatre as that would be, especially when grand opera and such things as that come to the town. Moreover, Detroit is a great convention city, and could be a greater one if we had an auditorium worthy of the name in which such meetings could be held. This idea is under the consideration of the owners of the property and of those who would invest themselves in it, and whether anything comes of it or not remains to be seen. Another scheme which the burning of the theatre has brought to light, but which it seems has been lying dormant for some months, is that of A. L. Stephens, one of Detroit's millionaires. Mr. Stephens' idea is to erect a fine theatre near the Grand Circus Park, between Woodward Avenue and Washington Avenue. The ground is owned by Mr. Stephens, and at present occupied by buildings which he says would not be difficult to remove to make way for the proposed theatre. This scheme has progressed so far that architects of this city are preparing preliminary sketches of a building which would be combination of theatre and business block. Mr. Evans, representing the interests of the Valentine Theatre of Toledo, has also been in the city, conferring with Mr. Stephens relative to managing the new theatre, but nothing definite was decided upon between them. Mr. Evans, however, is to return to the city shortly for a further discussion of the matter. If they should come to terms it will be understood that the best of plays, actors, and operas will be brought to the new house. Before leaving the subject of the fire your correspondent must express the regret that every one feels at the loss which it entailed on the orchestra of the house. All of the men lost their instruments, and many of them were very valuable. The worst of it was that scarcely any of them carried insurance, so that their loss was a complete one.

Through the courtesy of E. D. Stair and James H. Moore, who control the Empire Theatre, the bookings of the Detroit have been temporarily shifted to that house. Manager Whitney took possession of it and it was placed in the hands of workers, who rapidly got it in shape for Robert Mantell, who appeared 11. His play is A Secret Warrant, and is new in this city. It is a good play on the Dumas order. He has an excellent cast, and his engagement, which is for three nights, 11-13, will be successful one. He will be followed at the Empire by Henry Miller in Heartase who will open a three-night engagement 14. It is not intended by the management to continue presenting these first-class attractions at the Empire, as an effort is going to be made to transfer the bookings of the Lyceum to the Empire. It has been the former theatre for the bookings made for the Detroit.

Shannon of the Sixth is doing a splendid business at the Lyceum all this week, 10-18. At Whitney's the Wilbur Opera co. is crowding the house. At the Capital Square The White Elephant co. is the attraction, 10-18. KIMBAL.

## DENVER.

Colorado's gigantic annual amusement enterprise, the Festival of Mountain and Plain, was held in this city 5-7 and served to attract over 60,000 visitors to the town. The festival this year was on a greater scale than ever before, and would have done credit to a city ten times the size of Denver. While there was something going on every minute of the three days, still the most notable events were the Parade of Progress, the Masque Parade, the Parade and Ball of the Slaves of the Silver Serpent, and the Bal Chanté, the most magnificent affairs of the kind ever held in the West. On account of the large number of visitors in the city the theatres did a tremendous business, and the Lyceum, Broadway, Lyceum, and the Orpheum all played to audiences throughout the week that taxed the capacity of their respective houses. Upon parade nights the curtain did not rise until after the parade—a wise precaution, as for this reason business was helped rather than hindered by the parade.

At the Lyceum week of 4 A Milk White Flag was triumphantly waved to delighted audiences. Hoyt's crisp humor never grows stale, and A Milk White Flag continues this season, as in the past, to be the best farce-comedy ever sent out. The farce is well presented. John W. Dunne is exceedingly good as the Colonel. John Marble as the undertaker was excruciatingly funny. Lansing Rowan made a swell and stunning wife, and acted the part better than I have ever seen it played before. Mary Marble as the orphan made the biggest kind of a hit. It is certainly refreshing to find a sourette who can act, and dainty little Miss Marble not alone can do that, but she also has rare magnetism, splendid facial expression, and a sweet voice. The audience insisted upon triple encores for everything that she sang. Primrose and West 10-18.

Nerves at the Broadway, week commencing 5, has been rather trying upon those of the public, though its comedy lines and brisk action have been well received. It was particularly notable for the good work done by Charles W. Bowser as Hippolyte, Carmel and Grayson Scott as Enma, and Mr. Bowser's comedy was genuine and clean cut, and extremely successful in his portrayal. Grayson Scott, who heretofore has been playing the gurgling, ingenuous girl, this week essayed the part of a nervous domestic afflicted with St. Vitus' Dance, and her performance was a notable one and demonstrated her versatility. Eugene Ormunde was pleasing and satisfactory as Captain Arango, and Louise Macintosh made a capital mother-in-law, and would be charitable, perhaps, but certainly not honest, to pass over Mabel Eaton's failure in the role of Madame Zephyr Elaine. On the opening night Miss Eaton completely broke down and was compelled to go to the wings to receive her part, which she read for the balance of the first act. The Heart of Maryland 11-14. The stock co. will be laid off this week, resuming 19 in The Dancing Girl.

At the Orpheum 49 Master and Man has been the bill, presented by a co. headed by William W. Bittner. Week of 11 the Bittner Stock co. will present A Tramp's Daughter.

Charles Joseph Spruce has proven a money winner at the Lyceum 4-9. The co. includes John T. Han-

son, Matt Kusell, Mildred Lee, and Nellie Horner. A welcome caller at my office this week has been Dr. C. L. Howard, the genial and affable manager of Howard and Doyle, the well known theatrical agents of Chicago. Dr. Howard, who was delighted with our city, made many friends during his week's sojourn here.

A Milk White Flag made some needed changes in the co. while in this city, and drew largely upon Denver in doing so, with the result that three well-known Denver girls have closed contracts with the co. Jobyna Howland will join to play second lead. She is a pupil of Margaret Fealy and has shown herself to be possessed of considerable ability. Sylvia Berkeley King goes as Carrie Flagg, and Zoe Gamble will also join the co.

Lorin Howard, a son of Dr. C. L. Howard, has been engaged by the Broadway Stock co.

In addition to the attractions at the regular theatres, the Corbett-Fitzsimmons veriscope, at Coliseum Hall; the Aladdin Hall, at the Gettysburg Building; a Chinese entertainment, at Windsor Hall, and several other minor entertainments helped to amuse the public work of 4.

F. E. CARSTAPHEN.

## KANSAS CITY.

Clay Clement gave a week of delightful performances, The New Dominion and A Southern Gentleman, at the Cottes 11-16 to moderate attendance. The character of Baron Hohenstaufen in the first play was a delightful one, and at the same time an extremely hard one to interpret, as it required effective handling to bring out the sentiment and humor of the German Professor and produce the laughter desired without bringing the character down to the line of ridicule. He succeeded admirably as the German botanist and won his audience. The supporting co. included Frank E. Allen, who played Mr. Randolph with excellent judgment; Carleton Macy, Thomas O'Malley, Karra Konway, and other capable people. Modjesko and The Heart of Maryland divide the following week.

Shannon of the Sixth is doing a splendid business at the Lyceum all this week, 10-18. At Whitney's the Wilbur Opera co. is crowding the house. At the Capital Square The White Elephant co. is the attraction, 10-18. KIMBAL.

The members of the National Association of Theatrical Stage Employees, represented in local union No. 31, are making life miserable for Manager Judah, of the Grand, on account of his discharging the union stage hands and employing others. Several members of the union stationed themselves in front of the Grand Sunday evening, and marching up and down the street, requested the people to boycott the house. They also threatened to put a boycott on the other houses if union men were not permitted to work there. Manager Judah announced that the men were unreliable, and that he simply discharged them to get better men in their places. Standing room only was the result that night in spite of their efforts.

The R. E. French co., producing Lincoln J. Carter's melodramas, played a fair week's business at the Ninth Street 10-18. The cast was moderately good, and included Charles Horn and Helen Vaughn. They presented The Fast Mail, The Tornado, and The Defaulter. W. L. Roberts and Olive Martin 17-23.

Billy Warren, one of the oldest and best known theatrical men in the city, has resigned from the business management of the Ninth Street and will act in a similar capacity at the Auditorium. He is a nephew of Joseph Jefferson, and was for over fifteen years treasurer of the Cottes, and has a host of friends in the profession.

The Auditorium will open 18 under the management of Paxton and Burgess, with Woodward's Stock co., presenting The Lost Paradise. Special vaudeville attractions will also be presented in connection with the drama. Prices will range from 10 to 25 cents. The Auditorium last year was a regular \$1.50 house, so that this is the most positive kind of a change that could occur.

The Gillis is dark at present.

FRANK B. WILSON.

## MINNEAPOLIS.

At the Metropolitan Opera House Julia Marlowe and an excellent co. opened a week's engagement 11 in For Bonnie Prince Charlie, a strong, albeit a soure play. The production was staged in a very creditable manner. As Mary, Miss Marlowe was seen to marked advantage and was obliged to respond to numerous curtain calls. Dodson Mitchell gave a well sustained performance of the role of Angus. Charles W. Butler made an admirable Duncan and Alfred Kendrick made a favorable impression in the title role. Bassett Roe was a capable Lord Chancery and Eugene Woodward gave a finished presentation of Lady Channorrey. As Von Liko R. Ingemar, and Romeo and Juliet filled out the week. Never Again and Andrew Mack week of 17.

At the Bijou Opera House, Charles E. Blaney's A Hired Girl was given week of 10, opening to a large and enthusiastic audience. The co. was well balanced. James T. Kelley, who's well and favorably known here, was seen in the triple role of Johanna. Mr. Parlan and Serpie Quinn, and scored an em-



**BUFFALO.**

RENDOLD WOLF.

**PROVIDENCE.**

**OMAHA.**

**MILWAUKEE.**

Never Again, having been transferred from *Sowing the Wind* C. L. N. NORRIE.

**JERSEY CITY.**

ST. PAUL

**ST. PAUL.**

**PORTLAND, ORE.****L'ONTSVILLE**

CHARLES D. CLARKE

**PITTSBURGH**

Eight Bells will be the attraction at the Bijou Thanksgiving Day. E. J. DONNELLY

**NEW ORLEANS.**

J. MARSHALL QUINTON

**INDIANAPOLIS**

**CLEVELAND**

13 and 14 Othello. Ingomar will be given a  
matinee 18 Mr Downing's handsome and culti  
wife, Eugenie Blair, is missed from the co., alth  
he has surrounded himself with capable p  
The Electrician 14-23.

## ALABAMA.

**ARIZONA.**  
**PHOENIX.**—Opera House (Dr. G. H. Keefe, manager).

**ARIZONA**

**ARKANSAS.**  
**FORT SMITH.—GRAND OPERA HOUSE (C. J. Murphy)**

**ARKANSAS**

**FAYETTEVILLE.**—**OPERA HOUSE** (H. M. Hudgin, manager): W. S. Hart in *The Man in the Iron Mask* to small but appreciative audience 7.

**CALIFORNIA**

**STOCKTON.**—Yosemite Theatre (J. Hall, manager): Sam T. Shaw's Dramatic co. Sept. 2-2 to 5.

**COLORADO.**

**LEADVILLE.**—WESTON OPERA HOUSE (Mrs. Weston, proprietress): Louis James 12.  
**GRAND JUNCTION.**—PARK OPERA HOUSE (Ed A. Haskell, manager): Louis James 44.

**PUEBLO.**—GRAND OPERA HOUSE: H. F. S.

**ASPEN.**—**WHEELER OPERA HOUSE** (J. J. Ryman, manager): Louis James II.—**TIVOLI THEATRE** (C. Rice, manager): Pringle's Comedy Ideals co-

**CONNECTICUT**

Many Colors 14 entertained a refined audience  
their conscientious and able acting. The W  
Jones 15. The Sunshine of Paradise Alley  
Shamus O'Brien 18, 19. For Fair Virginia 20. Jo  
Jefferson 21 — HARTFORD OPERA HOUSE (Joa

**CLEVELAND**

13 and 14 Othello. Ingomar will be given a  
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wife, Eugenie Blair, is missed from the co., alth  
he has surrounded himself with capable p  
The Electrician 14-23.

rather Bill Barron, Grant and composite  
and Edith Browning, Charles Kenna, and Bud  
and Brimmer; business rather less than  
Sam Collins headed the Manhattan Burl  
co. 11-13 to fair business. Carr and Tourje  
Collins and Mike Brien, Al Lubin, Lew Smith,  
Bartlett, and Warshawer and Wignam appear







for breach of contract. Polk Miller and Oscar Stinson co. 18.

**PARIS.**—GRAND OPERA HOUSE (D. C. Parrish, manager): Treason, Clarke, assisted by Adelaide Prince, 11 to fair business; performance first class. Hogan's Alley 27.

**FULTON.**—VENDOME OPERA HOUSE (R. Paschall, manager): McFee's Matrimonial Bureau to a good house 8; performance satisfactory. Items: The Hayes Sisters joined above co. here. A Thoroughbred will play here 20 instead of 15. A Jolly Night 14. Mathews and Young's Comedians 25-27.

**BOWLING GREEN.**—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Thomas W. Keene 6; first-class patronage; fine production. S. R. Ellis' Darkest Hour 7; best satisfaction.

**FRANKFORT.**—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Alexander Black in his picture play, Miss Jerry, 7 to a large audience; excellent satisfaction. Mahara's Minstrels 13. Madeleine 15. Creston Clarke 16.

**DANVILLE.**—OPERA HOUSE (C. T. Votch, manager): Alexander Black and his picture play, Miss Jerry, to \$125 house 11. Clivette did fair business; pleased audiences 11, 12. Miller-Simon Wallace comb. 27. Fremont Repertoire co. 25-30. A Jolly Night Nov. 8.

**PADUCAH.**—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Hogan's Alley 6 to good business. On account of yellow fever the co. canceled some dates, and to fill in returned here and gave matinee and evening performance 9 to fair business. McFee's Matrimonial Bureau 7 to good business. A Thoroughbred 11.

**SOMERSET.**—GEM OPERA HOUSE (E. L. Ogden, manager): Robert J. Burdette 23.

**IT.**—STERLING—GRAND OPERA HOUSE (O'Connell and Turner, managers): Verlocope 8 to small house. Creston Clarke 12. Last of His Race 11 to small but pleased house. Polk Miller 15.

**ASHLAND.**—THE ASHLAND (W. Mohrhardt, manager): Donald Robertson and Brandon Douglas 20. Rentrow's Jolly Pathfinders 25-30.

**OWENSBORO.**—NEW TEMPLE THEATRE (Fudley and Burch, managers): Baldwin-Melville Comedy co. 69 to crowded house; performance good. Madeleine or the Magic Kiss 14. A Jolly Night 14. Mahara's Minstrels 13. 14, 21. Creston Clarke 22. Items: W. H. Murdoch, leading man of the Baldwin-Melville co., severed his connection with the co. here 8.

**WINCHESTER.**—OPERA HOUSE (William Miller, manager): Creston Clarke in The Last of His Race 13; good house; excellent performance.

#### LOUISIANA.

**LAKE CHARLES.**—OPERA HOUSE (H. B. Milligan, manager): Owing to quarantine, Opera House still remains dark.

#### MAINE.

**PORTLAND.**—THE JEFFERSON (Pay Brothers and Hoadford, managers): Joseph Jefferson opened his season here 7 in Rip Van Winkle to a packed house. Mr. Jefferson received an ovation and responded twice, after the first and last act. Miss Southard gave him good support, and the stage effects were superb. It was unfortunate he was booked for a one-night stand, as many were unable to obtain seats. Richards and Canfield in My Boys 8, 9 to fair business. Mary E. Thompson, a talented young amateur of this city, joined the co. here 8. James O'Halligan presented Monte Cristo 11 and The Devil Heart 12 to big business. Ballet Thompson and D. C. Jennings were especially strong in their respective roles. The Girl I Left Behind Me 13, 18. May Irwin 19, 20. Walking Delegate 23, 25. Portland Theatre (Charles C. Tinkler, manager): The Cotton King 9 poorly presented to good business. Waite Opera co. 25-31. Items: The Auditorium: Maine Musical Festival 18-20, headed by Madame Nordica and Blanche Williams-Hill and Myers, is having a big success. There will be between 60 and 80 voices in the chorus. CITY HALL (George H. Libby, agent): Portland Star Course will commence a series of ten entertainments 21 with Brooke's Chicago Marine Band. Items: Mr. Joseph Jefferson will soon present to the new theatre which bears his name a large medallion of himself, to be placed in the lobby, and also a beautiful oil painting of the artist, to be placed in the Empire reception room. Francis Wilson, who opened the Jefferson, will give an appropriate tablet, to be placed in the lobby. Pay Brothers and Hoadford have reduced prices for matinee performances, which has increased patronage proportionately. Joseph Douglas has been appointed ticket agent at the Jefferson. The Casino Stage Company has secured the services of Cecil Wood, who will at once remodel the Forest City Bank at Peak's Island into one of the finest summer theatres in this city. It will have a seating capacity of 1,000, and all modern improvements. The Pavilion Theatre is to be taken down.

**BIDDEFORD.**—CITY OPERA HOUSE (K. W. Sutherland, manager): Waite Comic Opera co. 48 presenting Fra Diavolo, Gilda-Gilda, Two Vagabonds, Chimes of Normandy, Bohemian Girl, Marietta, La Mascotte, Boccaccio and Olympia to good business; performance excellent. My Boys 15. The Girl I Left Behind Me 20. The Walking Delegate 22. A Yankee Drummer 23.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager): Cotton King 7; good house. Waite Comic Opera co. opened for one week 11; audience large and pleased. Rhea 23-25. Hi Henry's Minstrels 24. Stetson's U. T. C. co. 26. Items: The NORTHERN (H. C. Bean, manager): Wallace's U. T. C. co., booked for 9, failed to appear. Lillian Tucker 23-25. CITY HALL (George A. Poncoroff, manager): Bangor Star Course, Brooke's Chicago Marine Band 18.

**OLD TOWN.**—CITY HALL (Gates and Getchell, managers): Stetson's U. T. C. Nov. 1.

#### MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellings Brothers, lessees and managers): Primrose and West's Minstrels gave a capital performance to large house 9. The Great Train Robbery attracted a fair audience 12. Gus Hill's Novelities 14. James H. Mackie 18.

**FREDERICK.**—CITY OPERA HOUSE (P. and E. Long, managers): Margaret Mather 11 to good business. Fabio Bonani 18. June Agnott co. 18-23. Soum's Band 19.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Putterer, manager): June Agnott co. in March King opened a week's engagement to crowded house 11; audience pleased.

**HAVRE DE GRACE.**—CITY OPERA HOUSE (J. H. Owens, manager): A Big Heart 11. Edward Maynard and Sara McDonald in repertoire 25.

#### MASSACHUSETTS.

**LOWELL.**—OPERA HOUSE (Pay Brothers and Hoadford, managers): Human Hearts, under the direction of J. E. Cowan, gave a satisfactory performance to a deservedly poor house 7. An opportunity that was not appreciated numerically was the appearance of Herbert Keiley, Edie Shannon, William J. LeMayne, and an admirable support in A Coat of Many Colors. One reason for this apparent lack of interest in the fact that Joseph Jefferson was the following attraction 8, and business was S. R. O. Mr. Jefferson was given a splendid welcome, and when the audience arose at the final curtain it was a call that was responded to by Mr. Jefferson in a short but characteristic speech. The Girl I Left Behind Me, led by Florence Kahn and W. H. Stuart, to fair attendance 11; co. not as strong as formerly. W. A. Brady's vintages view of the Corbett-Fitzsimmons fight drew well 12-14. Rhea 18. Lewis Morrison 19, 20. May Irwin 21. Hi Henry's Minstrels 22-27. MUSIC HALL (W. H. Body, manager): H. C. Jacobs' Manhattan Club Burlesque co. 74 gave a fair entertainment to good house. Town Topics, containing World, Keller, and Mack, and a host of other good things, was unfortunate in having a warm wave to wait away the attendance 11-13. A Florida Entertainment 14-18. Miss New York, Jr., 18-20. Fay Foster Burlesque 21-23. Items: The Opera House observed the ninth anniversary of its opening 8. OGDEN'S A. COURT.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Cherry Pickers 8, 9 to good house. The play was well presented by a thoroughly capable co., in which Ralph Delmore, Robert T. Haines, Stella Zanoni, and Jennie Satterlee were distinguished. The Widow Jones returned in 14. person of Flo Irwin 12, and a very engaging

widow she makes. Edward S. Ables, Ada Lewis, and H. Daniel Kelly held the support. The concert by Seidl's orchestra 13 was a success in every way. Madame Julie Rive-King was the pianist, and her playing was much enjoyed. Lewis Morrison 18. The Tarrytown Widow 19. Chauncey Olcott 21. For Fair Virginia 19. Joe Jefferson 20. Blue Jeans 22. May Irwin 23. Donnelly and Girard 27.

#### ADWIN DWIGHT.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Frank Jones in A Yankee Drummer failed to please a fair audience 6. Fitz and Webster in A Breezy Time worked hard and pleased a small audience 12. Katherine Rober 18-23.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. F. Moade, manager): Edwin Mayo and a strong co. gave an excellent interpretation of Pudd'nhead Wilson before a crowded house 12. Shore Acres, with Archie Boyd in the leading character, 16 was one of the finest plays ever seen here, and deserved the large audience it received. A Husband By Deputty 18. James J. Corbett in A Naval Cadet 21. A Contented Woman 25. Items: The Wilson and Bijou are still dark. An actor named Wilson, together with his wife and two children, who were stranded here, were kept in Boston during the past week by Chief of Police Kendall, Officer Krum, and Landlord Purcell, of the Windsor House. The members of the band of the Flora Stanford co. were released at the conclusion of the engagement here 9, and some of them had difficulty in leaving the city. A couple of union men were assisted to New York by the Typographical Union.

**WALTHAM.**—PINK THEATRE (Edward Davenport, manager): Richards and Canfield presented My Boys 7 to poor business. A Breezy Time 11 to fair house. Rhea 15. Alma Chester co. 18-23. Blue Jeans Nov. 3. Haley and Whitney's Minstrels 6. Banda Roma 9. The Pay Train 12.

**PLYMOUTH.**—DAVIS OPERA HOUSE (Perry and Coverly, managers): Rhea in Camille 9 to a fair house. The Yankee Drummer 18. Colonial Opera co. 18. The Cotton King 20. Richards and Canfield 23. The Sunshine of Paradise Alley 28.

**WORCESTER.**—THEATRE (James F. Rock, manager): Herbert Keiley and Edie Shannon presented A Coat of Many Colors to large audience 6. James J. Hackett and the Lyceum co. gave The Prisoner of Zenda to a crowded house 7. The City of New York did a fair business 8, 9. Flo Irwin's appearance in The Widow Jones was well patronized 11. Rhea drew paying houses 12, 19 in Camille and Prou-Frou. Colonial Opera co. 20-23. De Wolf Hopper 25. LORIMER'S OPERA HOUSE (Alfred T. Wilton, manager): Human Hearts proved a strong magnet 11-13. Town Topics 18-23.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Span of Life 9 drew large house. Chauncey Olcott made his first appearance here as a star 11, 12 in Sweet Innocence, drawing large house; play finely staged. The Walking Delegate 14. Joe Ott 16. Coon Hollow 18-21. Sunshine of Paradise Alley 22. Dodge's Trip to New York 23.

**ANNISBURG.**—OPERA HOUSE (Collins and Bagley, managers): Richards and Canfield in My Boys 8 to a large and pleased audience. Blue Jeans 19. The Walking Delegate 23.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William Todd, manager): The Cherry Pickers 7 depicted a tophavay house. Edwin Mayo, with a capital co., presented Pudd'nhead Wilson to a good house 9. Seidl's Orchestra 13 maintained its reputation before a fashionable audience. The Tarrytown Widow 18. Rice's Comedians 25-30.

**GREENFIELD.**—OPERA HOUSE (N. J. Lawler, manager): Haley and Whitney's San Francisco Minstrels entertained a fair audience 8. Blue Jeans 15. Human Hearts 19.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Joseph Jefferson in Rip Van Winkle 8; every seat in the house was sold long before the performance. The Heartstone 11 to poor business. The Girl I Left Behind Me 12 to good audience. Stetson's U. T. C. 13 to fair house. Rhea 14. Henshaw and Ten Brock 15. The Cotton King 18. Waite's Opera co. 19-23. Lewis Morrison 25. Chauncey Olcott 27. Brooke's Marine Band 30.

**SOUTHBRIDGE.**—DUNSMOOR OPERA HOUSE (J. S. Dunsmoor, manager): Hi Henry's Minstrels 12 to fair house; co. better than last year. Nellie McHenry 15. The Heartstone 18.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): Katherine Rober 49 to good house. Miss Rober is very good, but the supporting co. is not strong. The Heartstone 12 to a good house by a good co.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): The Prisoner of Zenda 9; good audience; excellent performance. Maud Hillman 11-16; good business; performance satisfactory.

**SALEM.**—MECHANIC HALL (Andrews, Moulton, and Johnson, managers): Alma Chester co. 11-14; S. R. O.

**SALFORD.**—MUSIC HALL (H. E. Morgan, manager): Dark. Items: D. J. Sprague left town 5 for San Francisco, where his co. will open in a revival of The Social Season, which Mr. Sprague has successfully presented in the Eastern States for several years. He has collected first-class talent. John P. Benwick, of Hildford, will act as his advance agent.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): The Girl I Left Behind Me by a good co. to large business 4, 7. Courtied Into Court, with Marie Dressler and John C. Rice in the leading roles, filled the house 8, 9; superb good; and the co. did well. Rhea, supported by William Harris and a capable co., presented Camille to light business 11; performance deserved a better house. Maud Hillman co. 18-23. My Boys 25. Blue Jeans 26. Paradise Alley 29. The Heartstone 30. Lewis Morrison Nov. 1. Items: The Park Theatre was advertised to open with Human Hearts 4, but still remains dark.

**HOLYOKE.**—OPERA HOUSE (W. R. Kendall, manager): The City of New York 7; small house. Pudd'nhead Wilson 8; good business. The Widow Jones 13; large and demonstrative audience. The Tarrytown Widow 14. Verlocope 15, 16. The Heartstone 18. Sweet Innocence 19. Human Hearts 20. Empire (T. F. Murray, manager): Little Trizle 7-13; fair business. Coon Hollow 22, 23.

**LYNN.**—THEATRE (Dodge and Harrison, managers): Thomas E. Shea finished week of 4 to big business. A Yankee Drummer gave an unsatisfactory performance to light house 11. Chauncey Olcott 15, 18.

**FITZFIELD.**—ACADEMY OF MUSIC (Maurice Callahan, manager): The City of New York 6 to a fair house. Animatocope 7 to small business. Pudd'nhead Wilson 11 to a packed and pleased house; Edwin Mayo in the title role won much applause. The Turn of the Tide 13. Shore Acres 16.

#### MICHIGAN.

**GRAND RAPIDS.**—POWERS' (O. Stair, manager): Shannon of the Sixth 7-9. The play abounds in many clever pieces of stage realism. W. H. Power and a competent co. made up a strong cast, and the performances were enjoyed by large audiences. In Atlantic City 14-18. Items: Grand (O. Stair, manager): The White Elephant Burlesque co. finished a profitable week 8. Lincoln J. Carter's The Heart of Chicago before very large audience 12-14; excellent play and mechanical effects artistic and ingenious.

**SAGINAW.**—ACADEMY OF MUSIC (J. H. Davidson, manager): Christopher, Jr., to a fair audience and well received. In Atlantic City 9; a tiresome farce; small house. William Owen 11-13. A Baggage Check 18.

**GRAND HAVEN.**—OPERA HOUSE (A. E. Andrews, manager): Bells of Shandon 10. The Senator 21.

**FLINT.**—STONE'S OPERA HOUSE (Stones and Thayer, managers): Christopher, Jr., to poor house; performance excellent. In Atlantic City to good business 7; performance good. A Baggage Check 13.

**DOWAGIAC.**—BUCKWITH MEMORIAL THEATRE (W. T. Lockie, manager): The Brownies 9.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Christopher, Jr., before a large and appreciative audience 6; strong special sensation should be made of George Backus and Lilla Vane. In Atlantic City gave a pleasing performance to a fair house 8. Brady's Stock co. opened for three nights 11, presenting Woman Against Woman to a large audience. A Baggage Check 15. Miss Francis of Yale 22. Isle of Champagne 23. Prodigious Father 24. Crystal Slipper, booked for 29, canceled.

**BATTLE CREEK.**—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): The Brownies 7.

**KALAMAZOO.**—ACADEMY OF MUSIC (E. A. Bush, proprietor and manager): Jessie Mae Hall and a good co. are giving good satisfaction 11-13. Miss Hall has

become a great favorite with her audiences here; S. R. O. some nights. Miss Francis of Yale 23. A Baggage Check 24.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): George Backus and a splendid co. in Christopher, Jr., to fair house 8; best comedy ever seen here. Henry Waterson 18. The Crystal Slipper 19. Miss Francis of Yale 21.

**ADRIAN.**—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Edwin Milton Boyle in Captain Impudence 11 to good business; audience pleased. Isle of Champagne 21.

**HUNTSBORO.**—OPERA HOUSE (F. L. Reynolds, manager): Columbian Comedy co. 49 gave satisfaction to good business. Bells of Shandon 20. A Baggage Check 22.

#### MINNESOTA.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Betty-Louise co. in repertoire 4-9, producing Alone in the World, The Widow's Love, A Night's Frolic, The Shadow of Wealth, East Lynne, and Kathleen Mavourneen to good business; strong co.—Items: Alfred Molander and Louise Graham, of this co., are both residents of this city, and were received enthusiastically. Sanford Dodge in Damon and Pythias under auspices of local lodge K. of P. 22.

**WINONA.**—OPERA HOUSE (J. Stradillick, manager): Sherman and Morrissey in Old Dan Tucker 7, 8 to good business. J. C. Lewis in Si Plunkard 11, 12. Local concert 15. Otis Skinner 18.

**CROOKSTON.**—GRAND OPERA HOUSE (T. H. Rjoim, manager): Albertini, lady hypnotist, 4; very poor house.

**ST. PETER.**—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Gilbert Opera co. in Said Pacha 6 to a fair house; audience pleased. Elsie De Tourney 15, 16.

**FAIRBURY.**—OPERA HOUSE (Jack Hoefler, manager): Dan Sherman in Old Dan Tucker 11 to a pleased audience. Harry Belmont as the tramp was especially good. Si Plunkard 15. Straight from the Heart 25. Al G. Field's Minstrels 27. Vernona Jarbeau Nov. 1. A Paper City 4.

**HANKATO.**—THEATRE (Jack Hoefler, manager): Sherman and Morrissey in Old Dan Tucker 9 to top-heavy house; good satisfaction. Otis Skinner 18. J. S. Lewis 18. Hanson's Superba 23. Al G. Field's Minstrels 25. Vernona Jarbeau 30. A Paper City Nov. 5.

**ALBERT LEA.**—OPERA HOUSE (J. A. Fuller, manager): Elsie De Tourney and Edwin Lawrence in Camille and Richard III. 8; performance good. Small house. Ed F. Bush's White Crook 18. J. C. Lewis in Si Plunkard 22. Al G. Field's Minstrels 23.

#### MISSISSIPPI.

**COLUMBUS.**—The New Opera House, which will be completed the latter part of December, has been leased by F. W. Near, and will open in January with James O'Neill.

#### MISSOURI.

**ST. JOSEPH.**—TOOLE THEATRE (C. U. Phillely, manager): Yale's Twelve Temptations to fair business. Andrew Mack 12. Tennessee's Fardner 14. At Gay Coney Island 15, 16. Primrose and West 23. In Gay New York 25. Sowing the Wind 28. CARROLL THEATRE (E. S. Brigham, manager): The Lincoln J. Carter attractions, under the management of E. E. French, drew four overflows house 4-6. Richards and Pringle's Minstrels 11. Hoyt's A Milk White Flag 15, 16.

**PAVETTE.**—OPERA HOUSE (Lee Holladay, manager): A Trip to the Circus 27. Items: The Klondike Minstrel co. (local) was well received at Armstrong 4.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Richards and Pringle's Minstrels 14. Black Tribby 22. Delby, hypnotist, 23.

**CARTHAGE.**—GRAND OPERA HOUSE (J. C. Loren, manager): Hoyt's Comedy co. 4-7; performance good. Home talent in The Merchant of Venice 25-28, under direction of W. W. Heathcote. Items: Manager Logan left 9 for the East in the interest of the house.

**LEXINGTON.**—NEW GRAND OPERA HOUSE (J. C. Venable, manager): Richards and Pringle's Minstrels 13. A Night at the Circus 23.

**LOUISIANA.**—PARKS' OPERA HOUSE (E. A. Parks, Jr., and E. A. Parks, Jr., managers): Andrews Opera co. 6, 7 to good business; audience pleased. BURNETT OPERA HOUSE (Dolly, hypnotist, 21-23).

**MOORESVILLE.**—HARRIS' NEW OPERA HOUSE (P. Harriman, manager): Hoyt's Opera co. in Said Pacha to full house 12; audience pleased. Chase-Lester co. 18-23. A Night at the Circus 23.

**SPRINGFIELD.**—BALDWIN THEATRE (W. L. Porter, manager): W. S. Hart in The Man in the Iron Mask 11. Julian Gray, Clergyman, Camille, The Bella, and Delicate Ground 4-6 and matinee; fair houses; performance first-class. Hoodman and Slater Repertoire co. 11-13.

**HANNIBAL.**—PARK THEATRE (J. B. Price, manager): My Friend from India 5 to fair business. Nancy Gibson and Joseph O'Meara in Inogmar 7 to poor business. Chase-Lester co. 11-16.

**JOPLIN.**—CLUB THEATRE (George B. Nichols, manager): H. H. Haven's Happy House co. in repertoire 3-10 to good business; one of the best co. here this season. My Friend from India 15. Mackay Opera co. 17. W. S. Hart 18-20. Items: The Madison Square Theatre co. Sunday in Joplin 10. Bart Wilson, bill poster for Lemen's Circus, is home for the winter.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Hartman and Arkward, managers): Perry's Clara Shuman's Lady Orchestra 15.

#### MONTANA.

**MISSOULA.**—UNION OPERA HOUSE (John Maguire, manager): Corine 4; good house and pleasant entertainment. A Trip to Chinatown 12.

**GREAT FALLS.**—GRAND OPERA HOUSE (Park and McFarland, managers): J. C. Abbott in Shakespearean readings 6; house small; performance poor. Hartmann 9. Julie Walters in Side Tracked 11.

**BUTTE.**—SUTTON'S THEATRE (Dick P. Sutton, manager): Sutton's co. No. 2 in Texas 34. Flirtation 11 16. South Before the War 18-21. Proctor's Pleasure Party 25 for three weeks. MURRAY THEATRE: The Hermanns 44. A Trip to Chinatown 7-9.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, manager): A Trip to Chinatown 4 to a large and pleased audience. Julia Walters' Side Tracked 7, 8 to good business; performance good. Harry Martell's South Before the War 11; crowded house and pleased audience.

#### NEBRASKA.

**LINCOLN.**—THE FUNKE (F. C. Zehrung, manager): Clay Clement in The New Dominion and A Southern Gentleman 8, 10 to crowded and most enthusiastic audiences of season. At Gay Coney Island 14. Sittler Theatre co. 16. Items: THE LANSING (J. F. Lansing, manager): Never Again 6 to splendid house; audience pleased. Charles Yale's Twelve Temptations 7 to good house; performance good. Primrose and West 11. The Heart of Maryland 18. In Gay New York 22.

**FREMONT.**—LOVE OPERA HOUSE (George J. Codington, manager): Woodward Theatre co. closed a very successful week 8. Ole Olan 29.

**NORTH PLATTE.**—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Della Pringle's Repertoire co. 4-9 in New York by Day and Night, Yankee Notions, Danvers of Greater New York, Pawn Ticket No. 230, and The Yellow Kid. Miss Pringle gave a good show and was appreciated, playing to largest week's business known to the house. Baltimoreans Nov. 1, 2. Robin Hood, Jr., 23.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Dan A. Stuart's verlocope 11, 12 to fair business. A Tramp's Dream 21.

#### NEW HAMPSHIRE.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): Bartlett's Opera co. opened for a week 11 to big house. Followed by the comedians, The Captain's Mate, Infatuation, Maine and Georgia, Little Detective, Was She Right, and Around the World in Eighty Days. May Irwin 18. Faust 19. New Elm Street Theatre (George S. McFar-

den, manager): Town Topics 14-16. Oliver Doud Byron 18-21.

**NASHUA.**—THEATRE (A. H. Davis, manager): Stetson's U. T. C. co. 8; good performance to S. R. O. Henshaw and Ten Brock in Dodge's Trip to New York to fair receipts 12. Blue Jeans 24.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): Bartlett's Opera co. closed a week of good business 9. Verlocope of Corbett Fitzsimmons contest drew a topheavy house 11. Henshaw and Ten Brock 14. Items: John Terrie, leading man of the Bartlett co., left the co. 9 and went to New York 10.

**FRANKLIN FALLS.**—FRANKLIN OPERA HOUSE (R. J. Young, manager): The Cotton King 13. Gorton's Minstrels 15. Y. M. C. A. Fair 21, 22.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): The Heartstone gave fair satisfaction to a modest house 7. Henshaw and Ten Brock presented Dodge's Trip to New York to a fair and pleased audience 11. The Girl I Left Behind Me was fairly attended 13.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): Verlocope pleased two large audiences 8. Henshaw and Ten Brock in Dodge's Trip to New York, supported by a first class co. headed by Miss Carlotta, delighted a large audience 13. The Cotton King 15. The Walking Delegate 20. Rhea 22. Joe Ott 27. Brooke's Marine Band 30.

**CONCORD.**—WHITE'S OPERA HOUSE (R. C. White, manager): The Heartstone drew fairly 13. The Walking Delegate 20.

**CLAREMONT.**—OPERA HOUSE (O. B. Rand, manager): Gorton's Minstrels 23.

#### NEW JERSEY.

**NEWARK.**—THEATRE (J. B. Ward, manager): De Wolf Hopper in El Capitán 11-13; principals all in good voice; chorus large and well drilled and the music catchy as ever; big business. Never Again 18-23. One Round of Pleasure 25-30. Items: JACOB'S THEATRE (M. J. Jacobs, manager): George W. Jacobs, representative; The Brothers Byrne and Eight Bells never grow old and this year are better than ever; business 11-16 was very good. The Indian 18-23. Thomas E. Shea 25-30. COLUMBIA THEATRE (L. Wormser, manager): N. S. Woods presented The Orphans of New York and Out in the Streets 11-16; co. competent; business satisfactory. The Two Johns 18-23. An American Girl 25-30.

Items: At all the houses a comparison between last and this year's business up to date shows a marked increase in favor of this year. Maud Hillman will join the Eight Bells co. in Brooklyn 18. Wang, which is out under the direction of H. R. Jacobs, reports big business. The Newark is presenting the best line of attractions it has ever had. There was some pretty lively hustling at the Columbia to get it in shape for the opening 11. The workmen were kept busy almost up to the time for the doors to be opened. Paint, paper and the decorator's skill have wrought a great change in this place. All the seats are reserved, 30 cents being the highest price.

C. Z. Kingley.

**ORANGE.**—MUSIC HALL (George P. Kingley, manager): The Sages have created wonderment by their exhibitions of hypnotism 11-13; satisfactory business. COLUMBIAN THEATRE (John T. Platt, manager): Joseph Murphy 18.

**TRENTON.**—TAYLOR OPERA HOUSE (O. H. Butler, manager): Hopkins' Trans-Jacobs attracted a good house 8; performance good. Secret Service 11 to a very large audience; play excellent. Cora Payton 18-23. Donnelly and Girard 25. Banda Roma 30. For Fair Virginia 27. Shore Acres 30.

**BOONTON.**—HARRIS LYCEUM (Harris Brothers, managers): Brother for Brother 18.

**WASHINGTON.**—BRATTY MUSIC HALL (George



and pay all hotel expenses. Through the efforts of Mr. Moore, their advance man, Manager Hutchinson donated use of Opera House for performance.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): New York Day by Day 8 to a topheavy house. Some of the specialties were good; co. weak. The Alderman did poor business 9. Odell Williams did well, but the play is poor; audience disappointed. The Girl from Frisco had a poor house 11 and gave a poorer show. Except Ada Helmer and the Golden Gate Quartette there was no redeeming feature in the performance. Sue Belle Meade, the star, recited her part like a schoolgirl. Hoyt's A Black Sheep drew a large audience 12; first-class performance; co., headed by Otis Harlan, contained clever people; songs were catchy and specialties up to date; one of the best shows of the season. The White Slave 13 to fair house; co. good; audience satisfied. Black Patti Troubadours 16. Pudd'nhead Wilson 19. The Tarrytown Widow 21. —ITEMS: Rose Braham, of The Cotton King co., spent 10 with friends here—Frank Burns, of this city, is organizing a minstrel co., which he expects to put on the road before the holidays.

**CATSKILL.**—NELIDA THEATRE (Kortz and Lampman, managers): Odell Williams, booked for 12, canceled. —ITEMS: J. F. Gaylord, manager: A Trip to the Circus 21.

**JANESVILLE.**—ALLEN'S OPERA HOUSE (H. F. Allen, manager): He and Jack, booked for 14, did not appear nor cancel. Coming: Stanley's A Boy Wanted 20.

**PALMYRA.**—OPERA HOUSE (Fred F. Kelly, manager): Daniel R. Ryan, supported by Ethel Fuller, in My Partner, Jim the Fenman, and Nick of the Woods, 7-9; good satisfaction; good houses. The Fast Mail 18.

**BALDWINVILLE.**—HOWARD OPERA HOUSE (H. Howard, manager): J. E. Toole played a good house 7 in Killarney and the Rhine. The Deacon's Daughter 15.

**CONHOES.**—CITY THEATRE (Williams and Powers, managers): The White Slave 7; fair house; good performance. New York Day by Day to good house 9; audience delighted. Land of the Living 12; fair and delighted audience.

**CORTLAND.**—OPERA HOUSE (Wallace and Gilmore, managers): Madame Sans Gene 9; good business; co. fine. Lillian Kennedy in The Deacon's Daughter 11 to small but satisfied audience. Girl from Frisco 14. Husband by Deputy 22. Katie Emmett 23. Katie Rooney Nov. 1. Trip to Countown 11.

**WAVERLY.**—OPERA HOUSE (J. K. Murdock, manager): Wilson Comedy co. 18-20.

**GLOVERSVILLE.**—KASON OPERA HOUSE (A. L. Covell, manager): McFadden's Bow of Flats 7 pleased better than it drew; co. first-class. Ollie Halford in The Pay Train played a fair audience 13; co. good. Black Patti Troubadours 14. Land of the Living 19. The Tarrytown Widow 22. Boston Ladies' Symphony Orchestra 23. Coon Hollow 28. Trip to the Circus 27.

**HUDSON.**—OPERA HOUSE: The White Slave 12; good performance; business fair. Robert G. Ingersoll 21.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): When London Sleeps 19.

**ONEIDA.**—MUNROE OPERA HOUSE (E. J. Preston, manager): O'Brady's Election, booked for 14, failed to appear. A Trip to Countown 22. Lillian Kennedy 23. Annie Mitchell Nov. 4-6.

**CONHOES.**—RICHARDSON THEATRE (J. A. Wallace, manager): Black Patti Troubadours 11; good business; good satisfaction. Corbett Fitzsimmons veriscope 13-14; good houses. Lillian Kennedy 18. Land of the Living 20. The Fast Mail 25. Pudd'nhead Wilson 28.

**ROSE.**—WASHINGTON STREET OPERA HOUSE (Graves and Both, managers): Lillian Kennedy 6; large audience; performance satisfactory. Black Patti Troubadours 13; S. R. O.; audience enthusiastic. When London Sleeps 21. A Trip to Countown 25. A Trip to the Circus 29. —ITEMS: S. R. O. Opera House (Samuel Cox, manager): Dark.

**NORWICH.**—CLARK OPERA HOUSE (L. B. Bassett, manager): Lillian Kennedy in The Deacon's Daughter 9 to fair house; co. first-class. Daniel Sully in O'Brien the Contractor 11 to largest house of season; audience enthusiastic. The Girl from Frisco 13. Pudd'nhead Wilson 21. A Trip to the Circus 30.

**ROUNDTOWN.**—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Morey-Shea Comedy co. 11-13; fair business.

**ONONDAGA.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): The Knickerbockers 4 did a large business; first-class satisfaction. The Girl from Frisco 12; co. good; business fair.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): McFadden's Bow of Flats drew over five thousand paid admissions at the three performances 8, 9; every one pleased. John Drew presented Rosemary before a large audience 12; performance delightful. Mr. Drew, Miss Irving, and the other members of the co. received numerous curtain-calls. Auguste Van Bieze 21.

**BALLSTON SPA.**—SANS-BOUC OPERA HOUSE (William H. Quinn, manager): The Girl from Frisco 4 to fair business; performance might be improved. A Trip to Countown 11 to good house; performance one of the best of the season. The Pay Train 15. J. E. Toole 18.

**GENEVA.**—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Daniel R. Ryan 11-13 opened with My Partner to a good business. Ethel Fuller, leading lady, is very clever; co. good. The Girl from Frisco 19. Land of the Living 25.

**NORFOLK.**—SHATTUCK OPERA HOUSE (S. Osocki, manager): Sousa's Band to the capacity 8; audience enthusiastic and Mr. Sousa generous in responding to encores. Madame Sans Gene with Marion Abbott in the title role 11 was one of the finest and most enjoyable productions ever seen here; business moderate. A Boy Wanted 14.

**POUNCEVILLE.**—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager): Blue Jeans 9 to good business. The audience pleased; performance fair. John Drew in Rosemary 11 was enjoyed by a good audience. The Sunshine of Paradise Alley 12 pleased a fair audience. Hopkins' Trans-Oceanics 14. The Sage, hypnotist, 18-23. Robert G. Ingersoll 20. A Contented Woman 21. The Cherry Pickers 26. Shore Acres Nov. 1. Patent Applied For 4. Francis Wilson 5. Pudd'nhead Wilson 6.

**FRANK VAN.**—STREPTOP OPERA HOUSE (C. H. Simon, manager): Madame Sans Gene 6; fine performance to good business.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Sherlock Sisters, managers): The Girl from Frisco, with Sue Belle Meade as the star, did good business 9. Kismet, by Minerva Dorr and an excellent co., 13 to a large and delighted audience. Ollie Halford in The Pay Train 16. The Tarrytown Widow, with Joseph Hart and Carrie De Mar, 19. When London Sleeps 23. James O'Neill 25. Oliver Deed Byron 29. A Husband by Deputy, booked for 18, changed to later in season. J. E. Toole, booked for 21. Julia Arthur's date 30 canceled. —ITEMS: TOWN HALL (Leonard and Eddy, managers): Land of the Living 13 merited a good house; business poor. Flora Staniford in repertoire 18-23.

**SCHENECTADY.**—LYCEUM THEATRE (A. E. Wolff, manager): Never Again 14-16 to fine attendance. Seid's Orchestra attracted a fashionable audience 17. Christopher, Jr., 20, 21. —COOK OPERA HOUSE (S. S. Shubert, manager): McFadden's Bow of Flats amused good houses 11-13. Chimmie Fadden was greeted by large audiences 14-16. Katie Emmett 18-20. —ACADEMY OF MUSIC (Louis C. Cook, manager): Always on Time played to topheavy houses 11-13. Lincoln J. Carter's Fast Mail was presented 14-16 to good business. New York Day by Day 18-20.

**GLENN.**—OPERA HOUSE (Wagner and Sons, managers): Madame Sans Gene to a large audience 12; performance excellent. Dan Sully 19. The Gormans 23. Nellie McHenry 29. Darkest America 30. —ACADEMY OF MUSIC (F. D. Leland, manager): Wilson's Comedy co. 11-16 opened to S. R. O., and are giving satisfaction.

**LYONS.**—MEMORIAL HALL (John Mills, manager): A Trip to Countown 15. Katie Emmett 16. The Fast Mail 20. New York Day by Day 25. A Husband by Deputy 27.

**FINCHVILLE.**—ACADEMY OF MUSIC (C. and G. Peattie, managers): Jean Rendick opened for a week 11, giving satisfaction to fair houses. Shore Acres 23. Bendish and Ten Broeck 27.

**GLENN FALLS.**—OPERA HOUSE (F. F. Pryn, manager): Odell Williams in The Alderman 8; small business; performance fair. A Trip to Countown 6; good house and performance. Flora Staniford in

Old Glory 11 to big business; performance fair. The Pay Train 18. The Tarrytown Widow 20. J. E. Toole in Killarney and the Rhine 22.

**YONKERS.**—MUSIC HALL (W. J. Bright, manager): The Sunshine of Paradise Alley 11; fair house. —ITEMS: LYCEUM (M. M. Gustadt, manager): Madame Sans Gene to good house 8. A Boy Wanted to fair business 9. A Divorce Cure to fair business 13. Camille D'Arville in Peg Woffington 20. Katie Emmett 22. Pudd'nhead Wilson 23.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKee, manager): The Land of the Living 11 with Lillian Washburn as Meg gave an excellent performance to fair business. Lillian Kennedy 14. New York Day by Day 18. A Trip to Countown 19. Side Tracked 21.

**CORNING.**—OPERA HOUSE (H. J. Sternberg, manager): Marion Abbott in Madame Sans Gene 7 to good business; audience universal in its praise. Sousa's Band 8; matinee delighted a fair house. The Nancy Hanks with Marie Jansen 11 to good business; satisfactory performance. Land of the Living 20. New York Day by Day 21.

**ELIZABETH.**—LYCEUM THEATRE (M. Reis, house; W. Charles Smith, manager): Sousa's Band 7; large house. The Knickerbockers 8; small house; A Boy Wanted to fair house 12. Chimmie Fadden 13; good house. Daniel Sully 14. The Spooners 18-23.

**BATAVIA.**—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Joe Flynn in McGinty the Sport to S. R. O. 14. Side Tracked 22. The Captain of the Nonsuch 23.

**SENEGHTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): Wilson Comedy co. closed a successful week 8, giving satisfaction. Paradise Revisited, His Lordship, A Noble Outcast, Emeralds, My Mother-in-Law, Little Nell, A Fatal Marriage, Rip Van Winkle, and The Heart of Cuba were presented. A Boy Wanted pleased a good house 11. Daniel Sully in O'Brien the Contractor was fairly received 12. Katie Emmett 15. John Drew 16. Mozart Symphony Club 18. Frederick Warde 19. Camille D'Arville 20. Pudd'nhead Wilson 21.

**AUBURN.**—BUREIS OPERA HOUSE (E. S. Newton, manager): A Divorce Cure, drew a small house 12. New York Day by Day to big business 14. Veriscope 15, 16. O'Brady's Election 18. When London Sleeps 20. Katie Emmett 21.

**WATERLOO.**—ACADEMY OF MUSIC (C. C. Gridley, manager): Benley and Thorne co. closed 8 to good business. The Fast Mail 21.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Black Patti Troubadours 12; splendid entertainment; large house. J. E. Toole in Killarney and the Rhine 13; good show; fair audience. Lillian Kennedy 18. Julia Arthur 21 canceled.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Corey, manager): Always on Time to a fair house 15; audience pleased.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager): For Fair Virginia 21.

**AMSTERDAM.**—OPERA HOUSE (George McClumpha, manager): A Black Sheep delighted a crowded house 13. Black Patti Troubadours pleased a big house 15. Pudd'nhead Wilson 18. Nellie McHenry 21. The Tarrytown Widow 23.

**MT. VERNON.**—PEOPLE'S OPERA HOUSE (P. J. Ring, manager): My Wife's Step-Husband 8 to large and delighted audience. Spears Comedy co. 11-16 opened to a large house.

**NEWBURGH.**—ACADEMY OF MUSIC (F. M. Taylor, manager): The Sunshine of Paradise Alley 13 to a large and delighted audience. Manager Taylor booked the co. for return date. Hopkins' Trans-Oceanics 15. John Drew 18. For Fair Virginia 22. Cherry Pickers 25. Contented Woman 28.

**PONDA.**—OPERA HOUSE (E. B. Hodge, assistant manager): Annie Clark Hanson 11-16 opened to good house; performance first class. Royal Arcanum Fair 25-30.

## NORTH CAROLINA.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloss, manager): Joshua Simpkins co. 12 to a fair but very disappointed house. Such a poor show should not be nipped on an innocent public at first-class prices; orchestra good. A Puritan Romance 14.

**CHARLOTTE.**—OPERA HOUSE (Nat Gray, manager): Manhattan stock co. 7, 8; poor business; fine performances.

**GOLDSBORO.**—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Land of the Living 13.

**RALPH.**—METROPOLITAN OPERA HOUSE (George D. Moore, manager): Arnold Wells Players closed a week 11 to good business, giving satisfaction. Joshua Simpkins 15. Woodward-Warren co. 18-23. —ACADEMY OF MUSIC (Crawford and Pence, managers): Isabelle Evenson and Estelle Clayton in A Puritan Romance 13 to good house; audience delighted. Wilbur Opera co. 18-23.

## NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): Julia Walters' Side Tracked 4 to poor business, but better than it deserved. Mr. Walters was the only redeeming feature; support hardly above the average. South Before the War 6 to large audience. Receipts \$498. Play a disappointment, but the specialties made a good entertainment. Ferry the human frog. Deserves special mention as a talent in George F. Root's operatic cantata. The Haymaker, 8 to a large and well pleased audience. Receipts \$300. Mrs. T. A. Whitworth, until recently of the Peoria Conservatory of Music, under whose direction the piece was rehearsed, is being congratulated on all sides for the manner in which she staged the piece. The cast comprised the following very clever and talented artists: George F. Root, who gave a credit to their instructor; Dr. Thomas Storey, George Holgate, Earnest Orchard, J. H. Zimmerman, Mrs. Deering, Mrs. Thomas Storey, Clyde Foster, Theresa Thompson, R. Davis, and Will Davis. John Griffith 11. In Old Kentucky 14. W. I. Nolan 15. Schubert Symphony Club 16. Beach and Bowers' Minstrels 21. Calhoun Opera co. Nov. 8. Katie Putnam 16. —ITEMS: E. P. Broeche, who studied at the Royal Conservatory of Leipzig, Germany, has arrived in the city and will assist Rupert's Orchestra during the winter. —Mr. Litt, who is here in the interest of In Old Kentucky, paid a very pleasant call and reports business good in the Northwest. —Mrs. W. A. Barnham, formerly of the Chicago Ladies' Quartette, will sing at Fargo her future home, and will be another valuable acquisition to the musical talent here. —The members of the Elks' Lodge of Fargo have arranged a series of dances.

## ALBANY BRITANNIA.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): South Before the War to fair business 5; the numerous specialties were well executed. Ferry, the contortionist, is a marvel. John Griffith in Richard III. to good business 7; support might be improved upon. Al Heywood co. under auspices of local K. of P. Lodge 11. In Old Kentucky 13. Schubert Symphony Club 15. Beach and Bowers' Minstrels 21. Calhoun Opera co. Nov. 8. —ITEMS: A reception was tendered to John Griffith 7 at the Hotel DuCoteau, by members of the various reading societies of the city. Mr. Griffith talked very entertainingly on Shakespeare and his writings.

**JANESVILLE.**—OPERA HOUSE (G. P. Wells, manager): South Before the War to a good house and gave general satisfaction 7. The singing was good, especially that of the chorus. The contortionist was the best ever seen in the city. The cake walk was very amusing.

**GRAFTON.**—OPERA HOUSE (W. W. Robertson, manager): Harry Martell's South Before the War 4 to S. R. O.

## OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Walker Whiteside in The Man in Black, Richelieu, and The Merchant of Venice 8 and matinee; diminutive houses greeted the talented tragedian and his very capable co. Frederick Paulding, J. M. Sturgeon, and Lella Wolstan are meritorious artists, and shared honors with the star. —PARK THEATRE (Harry E. Feicht, manager): Under the Dome 7-8; S. R. O. The mechanical and scenic effects combined with a play replete with thrilling situations fully satisfied lovers of the sensational. The Prodigal Father 11-13; fair business; fair performance; but last season's production, being anything but funny and not possessing drawing powers. Wilbur Opera co. 18-23. Hugan's Alley 25-27. Shanty Town 28-30. —ITEMS: Manager Feicht was so well pleased with Under the Dome that he will endeavor to secure a return engagement.

J. W. WEIDNER.

**COLUMBUS.**—GREAT SOUTHERN THEATRE (Lee Boda, general manager; Ad. Miller, business manager): Frank Daniels in The Idol's Eye to splendid houses 7-9; co. was one of the best seen here, the chorus especially fine and comedy parts handled in a masterly manner by Daniels and Alf Wheelan; Claudia Carleton and Helen Redmond made decided hits. Miss Francis of Yale 11-13; fair business; the co. balanced. Mr. Girardot's work being especially commendable. Isle of Champagne 15, 16. Tim Murphy 18, 19. Robert Downing 21, 22. —HUGH STREET THEATRE (Albert Owens, manager): The Prodigal Father played to good houses 7-9; co. pleased and specialties were good. Salter and Martin's U. T. C. did good business 11-13; the co. was large and acceptable. Walker Whiteside 14-16. Hugan's Alley 18-23. McGinty the Sport 21, 23. —ITEMS: Claude Miller, the new advertising agent for the Southern, is doing some excellent work for that house. —F. L. Hathaway will place Muldoon's Picnic on the road the latter part of the month, with an excellent co.

**PARSON.**—GRAND OPERA HOUSE (T. G. Seymour, manager): James Young's Hamlet more than pleased a good audience 7. Salter and Martin's U. T. C. 9 to large house. Carter's Under the Dome with wonderful mechanical effects pleased a fair house 11. Tim Murphy 15. The Nancy Hanks 16. Veriscope 18, 19.

**NEWARK.**—MEMORIAL AUDITORIUM (Rosebraugh and Collins, managers): Tim Murphy in Old Innocence and Sir Henry Hypnotized delighted a large audience 6. Carter's Tornado 9; business good. Salter and Martin's U. T. C. co. 14. Strange Adventures of Miss Brown 16.

**PIQUA.**—OPERA HOUSE (C. C. Sank, manager): Lincoln J. Carter's Under the Dome 13; good performance to crowded house.

**STEUBENVILLE.**—CITY OPERA HOUSE (Charles Holton, manager): Other People's Money 7 and Edouard Remenyi 9 to small but appreciative audiences. Book's Players opened a week's engagement 11 to a good house.

**FINDLAY.**—MARVIN OPERA HOUSE (W. C. Marvin, manager): James Young 6 in David Garrick; small audience; performance pleasing. Julie Walters 9 in Side Tracked, and Bente Santley co. 13; both to good business. Tim Murphy 12 in Old Innocence to large and appreciative audience; Dorothy Sherrod deserves mention. The Gormans 16.

**NAPOLEON.**—BINK OPERA HOUSE (J. L. Halter, manager): Julie Walters' Side Tracked 12; good performance to large and pleased audience. —ITEMS: Etta Highland, the star of the co., is a Napoleon girl. Her specialty work is very fine.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): Under the Dome 12 to a fair house; the greatest scenic production ever seen here and broke our record for curtain-calls. —ITEMS: Manager Williams has been on his way to Washington. —Albert L. Wilkins, who as Harry Rogers has been doing advance work for the Lillian Sackett co., has returned home and resumed stage-management of Market Square Theatre.

**SPRINGFIELD.**—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Christopher, Jr., 13. Isle of Champagne 18.

**NEW LEXINGTON.**—SMITH'S OPERA HOUSE (T. J. Smith, manager): L. J. Carter's Tornado 8 to small audience; strong co. The Strange Adventures of Miss Brown 18.

**ELYRIA.**—OPERA HOUSE (W. H. Park, manager): Story of the Reformation (local), under direction of Mrs. H. E. Monroe, drew two good houses 7, 8. Other People's Money 22.

**GALLIPOLIS.**—ARIEL OPERA HOUSE (T. S. Cowden, manager): J. B. Mackie in Little Jack Horner 12; fair house; specialties good. Remenyi 20.

**RAVENNA.**—REED'S OPERA HOUSE (Pitkin and Severance, managers): Vogel's Darkest America Sept. 30 to large audience; good entertainment. The Fast Mail 8 to good business. Robert Downing in The Gladiator to fair house 9; co. excellent. —ITEMS: W. Battenberg, of Chicago, has finished an artistic new drop curtain and retouched the scenery of the theatre.

**HAMILTON.**—GLOBE OPERA HOUSE (Condon and Smith, managers): The Gilmores 4-9. Their plays were greatly admired and the record of the house was broken; house crowded every night. Vaudeville 18.

**MANFIELD.**—MEMORIAL OPERA HOUSE (E. B. Eddy, manager): Tim Murphy in Old Innocence 8 gave a magnificent performance to a small house. Side Tracked 11 to a large audience; one of the finest productions ever put on here. Katherine Germaine and Richard Golden received several curtain calls. The Gormans 19. The Heart of Chicago 30.

**CARROLLTON.**—GRAND OPERA HOUSE (Kemmer Brothers, managers): Dark. —ITEMS: The Opera House has changed managers. R. P. Sterling having retired in favor of Kemmer Brothers.

**ST. VERNON.**—WOODWARD OPERA HOUSE (Grant and Stevens, managers): The Tornado drew a large house 6.

**CAMBRIDGE.**—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The Tornado did not draw heavily 12. A Turkish Bath 13.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): Salter and Martin's U. T. C. co. 6 to good house; fair satisfaction.

**HILLSBORO.**—BELL'S OPERA HOUSE (Frank Aytes, manager): A Breezy Time 6 drew a fair house; good gallery show. Wallace Bruce, lecturer, 11. Tent U. T. C. Show 15.

**LITA.**—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Robert Downing to a poor house 8. Bente Santley co. 12. Tim Murphy 14. Miss Francis of Yale 18. Isle of Champagne 19. Joe Flynn 22.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. Grimes, manager): James B. Mackie 13. Polk Miller, assisted by Oscar Simon and Esther Wallace, 14. —ITEMS: White's Vitascopes co. closed 9 in South owing to yellow fever. —S. V. Grimes, late press agent of the Grand, left 11 for Steubenville, Ohio, to join Book's Players as advance agent.

**GREENVILLE.**—GRAND OPERA HOUSE (Sherman and Dorman, managers): Side Tracked to large business 6; co. in weak without a redeeming feature. Byron W. King played a large audience 8. Railroad Jack 11 to fair business; performance poor. Other People's Money 15. Hugan's Alley 18. Van Dyke and Eaton co. 21-23.

**CHILLICOTHE.**—MAJONIC OPERA HOUSE (E. S. Robinson, manager): Creston Clarke in The Last of His Race 8; excellent performance to fashionable audience. Receipts good. Manager Robinson will book Mr. Clarke for a return date. Little Jack Horner 14. Gus Hill's Novelty 16.

**XENIA.**—CITY OPERA HOUSE (C. L. McChellan, manager): Railroad Jack 3; business fair; performance poor. The Gilmores 11-16; clever co. and good plays. Washburn Minstrels 20. Murray and Mack 26.

**YOUNGSTOWN.**—OPERA HOUSE (Engene Book, manager): Season opened 12 with Marie Jansen and Frank Tannehill, Jr. in The Nancy Hanks; a large audience completely filled the house, whose new interior, brilliantly lighted and tastefully decorated, is both attractive and cozy; play and co. well received. Christopher, Jr., 16.

**UNIONSVILLE.**—CITY OPERA HOUSE (Elvin and Van Orstrain, managers): Hennessey Leroy in Other People's Money 9; good business. A Turkish Bath 11; poor house and play. The Strange Adventures of Miss Brown 15.

**KENT.**—OPERA HOUSE (Davis and Livingston, managers): A Turkish Bath 7 to a large and pleased audience; specialties excellent. McNulty's Visit 14. Salter and Martin's U. T. C. 21.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boda, manager): An evenly balanced co. presented The Little Vagabond 7-9 to fair houses. The Isle of Champagne, with Richard Golden and Katherine Germaine, 12-13; good business; performance was not satisfactory, except the principals; co. was weak and chorus poor. Tim Murphy 20-21. —PEOPLE'S THEATRE (S. W. Brady, manager): Hallen and Fuller's First Prize Ideal gave a refined vaudeville performance to rather light business 7-9. Frank M. Wills and a good co. played large audiences with In Atlantic City 10-13. Harry Williams own co. 21-23. —ITEMS: George H. Ketchum is making strenuous efforts to add a Detroit house to his list of theatres. He has had a representative there ever since the fire and hopes to secure the lease on the new house.

**TIFFIN.**—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): On the Bowers 8; fair house, but did not give satisfaction; Frank Bush alone deserves

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mention. Hennessey Leroy in Other People's Money pleased a fair audience 13. Ferguson and Emerick in McNulty's Visit 15. —ITEMS: Manager Bristol has returned from his outing, ready for the season's work, which promises to be much better than for the past two years.

**NEWCASTLE.**—CITY OPERA HOUSE (I. S. Loos, manager): The Macaulay-Patton co. closed a good week's business 9; excellent satisfaction. Lincoln J. Carter's Tornado 12 to fair business.

**NORWALK.**—GARDNER MUSIC HALL (L. C. Bradley, manager): De Wolf's U. T. C. co. 6 to fair house.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baetz, manager): Tim Murphy, supported by an excellent co., presented Old Innocence to a large and pleased audience 9. The Isle of Champagne 14. The Gormans 18. Other People's Money 21.

**AKRON.**—ASSEMBLY THEATRE (W. G. Robinson, manager): Hummel's Ideals 7-9 in Hand of Fate, North and South, and Shadows of the Scaffold, to crowded houses; performances satisfactory. Tucker's Vaudeville co. 12, 13; performances tame; houses small. The Strange Adventures of Miss Brown 14. —GRAND OPERA HOUSE (W. A. Robinson, manager): De Wolf's U. T. C. 7-9; large audience; performances satisfactory. Frank Daniels in The Idol's Eye 12; large and enthusiastic audience; receipts \$350. The Nancy Hanks 14. Christopher, Jr., 15. The Tornado 16. Book's Players 18-23.

**ALLIANCE.**—OPERA HOUSE (F. W. Gaskell, manager): The Fast Mail 8; fair business; good satisfaction. The Strange Adventures of Miss Brown 11; good business; fair satisfaction. Tucker Comedy co. 15, 16.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): Remenyi 7 to a good house. A Turkish Bath 9 to full house. Tommy Shearer, 10, to S. R. O., presenting A Southern Home; 12, The Son of Monte Cristo, to full house.

**FREMONT.**—OPERA HOUSE (Horn and Haynes, managers): Tim Murphy in Old Innocence 11 to small house; performance excellent. The Heart of Chicago 28.

**GALION.**—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Salter and Martin's U. T. C. 8 to good business; general satisfaction. Tim Murphy 16. —CITY OPERA HOUSE (S. E. Riblet, manager): Veriscope of Corbett Fitzsimmons contest 15 to good business, giving satisfaction.

**LANCASTER.**—CHESTNUT STREET OPERA HOUSE (Mrs. C. M. McNeill, manager): Bontfroy's Pathfinders 11-14; crowded house; good satisfaction. The Strange Adventures of Miss Brown 19. Washburn's Minstrels 25. —ITEMS: Frederick Graham, leading man with The Pathfinders, is a native of Lancaster.

**MASSILLON.**—NEW ARCADE (G. C. Havestack, manager): A Turkish Bath 6; fair house; poor co. James Young 9; poor house; fine attraction. The Strange Adventures of Miss Brown 12; poor house; fair co. Lincoln J. Carter's Tornado 15. Thomas Dixon, Jr., lecture 22. Salter and Martin's U. T. C. 23. The Girl from Frisco 30.

**MARIETTA.**—AUDITORIUM (M. G. Seipel, manager): Madame Sans Gene 22. The Strange Adventures of Miss Brown 25. Vanity Fair 27. —AUDITORIUM (Harry Nye, manager): The Lees, hypnotists, 49 to excellent business; fine satisfaction. The Great Train Robbery 14. Go-Won-Go Mohawk 23. Bontfroy's Pathfinders Nov. 1.

**BELEFONTE.**—GRAND OPERA HOUSE (George W. Guy, manager): Hennessey Leroy in Other People's Money 13 to good house; clever



a number of strong situations. The Christian hero finally triumphs over the Turkish villain and redeems the heroine. The third act, a fine bridge scene, was rendered ineffective and almost ludicrous by the awkwardness of local superannuated and the mishap of one of the actors sprawling over the bridge. Mr. Ward came before the curtain and expressed his great mortification and asked the indulgence of the audience. The last two acts were well rendered and were received with great applause and curtain calls by the house. The play was handsomely staged, and with a few more performances and some touching up it may be rendered very acceptable for the public, but it is hardly up to Mr. Ward's standard. A Big Heart 16. Cameron Clemens 16-23.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): Elmer E. Vance's Patent Applied For & 2; attendance only fair, but the fine stage and mechanical effects were highly applauded. The horseless carriage used in this play was propelled on the streets of the city and caused considerable interest. Secret Service met with a poor reception 11, although a larger audience would have been a proper acknowledgment of the merits of this play and of the audience. The Electrician 12; scenic effects realistic and much admired; co. good, particularly P. Aug. Anderson. Margaret Mather in a magnificent revival of Cymbeline 13; attendance fair; costumes beautiful and historically correct and scenery most admirable.

**ERIE.**—PARK OPERA HOUSE (M. Reis, sole lease and manager): Chimie Fadden with Dan Collier in the lead, delighted a large audience 11. Dan Sully 22. The Gorman 23. —GRAND THEATRE (J. E. Girard, proprietor): Ferguson and Emerick in Mr. Nulty's Visit 7-9 proved very entertaining to good business. The Wolves of New York 11-13 in a very satisfactory manner, to big business. Blaisdell and Brown co. 18-21. —ITEMS: George Chenet, manager of Ferguson and Emerick, was given a cordial welcome by his Erie friends, as this city was his former home. Manager Girard has decided to play only repertoire and farce-comedy at popular prices.

**JOHNSTOWN.**—OPERA HOUSE (James G. Ellis, manager): Primrose and West's Minstrels gave a very fine performance to capacity 8; some of the specialties were exceedingly fine. —CAMBRIA THEATRE (J. C. Miesler, manager): Brooks's Chicago Marine Band, under auspices of Moxham Fire Co. gave a delightful concert 12 to fair business. Miss Samson, the wonderful soprano singer, deserves special mention. Charles E. Blaney's The Electrician 13 to a large audience proved to be a thrilling Western drama; scenery highly creditable; co. good.

**EASTON.**—ABLE OPERA HOUSE (Dr. W. K. DeWitt, manager): Secret Service to fair business 8, and was enthusiastically received. Gayest Manhattan 9 to large business. Several of the songs that bordered on the indecent could easily be stricken out and the performance made more enjoyable; specialties good. Gertrude Reynolds easily carried off the honors of the evening. Cameron Clemens co. in repertoire to packed houses 11-16; all productions were staged prettily. Joseph Murphy in The Kerry Gow 19. Margaret Mather 21. John Drew 23.

**FRANKLIN.**—OPERA HOUSE (J. P. Keene, manager): Faust 7 to good house. Gamble concert co. gave satisfaction 8. Donald Robertson and Brandon Douglas in The Man with the Iron Mask 11 to good house. Charles E. Blaney's The Electrician 13 to a large audience. Cameron Clemens co. in repertoire to packed houses 11-16; all productions were staged prettily. Joseph Murphy in The Kerry Gow 19. Margaret Mather 21. John Drew 23.

**CURWENSVILLE.**—ACADEMY OF MUSIC (A. P. Way, manager): Arnold Wolford co. 30-2 to good business. The Sporting Crane 25.

**LEWISBURG.**—NEW OPERA HOUSE (W. W. Wolfe, manager): Will open 21 with Fields and Hanson's Minstrels. Stowe's U. T. C. 22. The Sporting Crane, booked for 18, failed to appear.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Charles Reddy, manager): Himmler's Ideals opened 11 for week in Eagle's Nest; crowded houses; good satisfaction. Storm Batten 12 to large audience. Cora Payton co. 25-30.

**MAUCH CHUNK.**—OPERA HOUSE (Robert Heberling, manager): Fitzsimmons and Corbett veriscope failed to attract very large attendance on 11, 12.

**NY. CARNEL.**—G. A. R. OPERA HOUSE (Joseph Gould, manager): Veriscope 3 to large house; audience pleased. John J. Black in A Big Heart 8 to small and pleased audience. A. Q. Scammon's Side Tracked 11 to crowded house. Patent Applied For 12; play weak in construction and poorly presented; scenery was novel and interesting. Simmons and Sloan's Minstrels 14. Wilton Lackaye 16. Under the Polar Star 21. Katie Rooney 22. Christopher, Jr. 23. Cora Payton co. 25-30.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): The Electrician played a large audience 11. Simmons and Sloan's Minstrels 15 to good business at cheap prices. Margaret Mather 20. Katie Rooney 21.

**POTTSTOWN.**—GRAND OPERA HOUSE (George R. Harrison, manager): A Gay New Yorker 14 played a fair audience.

**WELLSBORO.**—BACHE AUDITORIUM (Dart and Dart, managers): Sousa's Band 7; matinee to large audience. Receipts \$400. Side Tracked 18. —ITEM: Mr. Sousa was tendered a serenade by Wellsboro's Military Band at the Coles House.

**WARREN.**—LIBRARY THEATRE (F. R. Scott, manager): Madame Sans Gene 13 to a fair but delighted audience. Marion Abbott and others of the co. received curtain calls after each act. Play is beautifully mounted and costumed. A Boy Wanted 19. Russell's Comedians 22. Darkest America 27.

**SHARON.**—G. A. R. OPERA HOUSE (J. F. Odeh, manager): Jerome's Comedians in A Jay in New York 12 and Elmer E. Vance's Patent Applied For 14 to well filled houses and pleased audiences.

**ROCHESTER.**—OPERA HOUSE (C. A. Vanderslice, manager): Donald Robertson and Brandon Douglas in The Man in the Iron Mask 12; large and pleased audience. Robinson's Hyppocris 14-16. Wilton Lackaye 18. A. Tuckwell 23.

**READING.**—ACADEMY OF MUSIC (John D. Miesler, manager): Patent Applied For 11. Secret Service 12. Bon Hur 13. —GRAND OPERA HOUSE (George M. Miller, manager): Elroy Big Stock co. in repertoire 11-16; good performances to large business.

**HAZLETON.**—GRAND OPERA HOUSE (G. W. Hamersley, manager): Woods Sisters Burlesque co. to fair business 8, 9. Welsh Prize Singers gave satisfaction to a large house 13.

**BUTLER.**—PARK THEATRE (George N. Burchhalter, manager): Payton Comedy co. closed week 4-9 to fine business; one of the best we have ever had, and presented by a strong cast with fine scenery. Tony West made a hit as a comedian, and deserves special mention. Brady's veriscope presented the Corbett-Fitzsimmons fight 11 to a large evening house; their afternoon performance was to small house, owing to co. not arriving until late. The Electrician 13. Darkest America 30. Sporting Crane 23.

**CARONDALE.**—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Fields and Hanson's Minstrels 9; fair house; poor performance. Agnes Herndon co. 18-23. Patent Applied For 25.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (John M. Grable, manager): The Sporting Crane Nov. 4.

**NEW CASTLE.**—OPERA HOUSE (M. Reis, manager): Brook's Chicago Marine Band gave a splendid performance to good business 11. —ITEM: Rufus W. Bell, an old New Castle boy, is with Brook's Players.

**SCRANTON.**—THE LYCEUM (Reis and Borgunder, managers): A Ward of France, a romantic drama by Franklin Fyles and Eugene Freedberg, had its initial production 14. Its chief character is the pirate Lafitte, and its scenes are laid in and about New Orleans a century ago. The cast included Maurice Barrymore, Stephen Grattan, Charles Kent, Max Higgins, Joseph Whiting, Henry Herman, Maud Granger, Maud Winter, Una Abell and Ursula Burnett. —ACADEMY OF MUSIC: Katie Emmott 7-9 in the Walls of New York to good business. Kennedy Players 11-13 in repertoire to large business. —DAVIS THEATRE (George E. Davis, manager): Always on time 7-9 to good business. Pay Foster Extravaganza co. 11-13 to large business.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (M. Reis, manager): Frederick Warde 18. Margaret Mather 19. Wilton Lackaye 21. Camille D'Arville 22. Stowe's U. T. C. 23. The Gorman 25. Daniel Sully 30.

**PHILIPSBURG.**—PIERCE'S OPERA HOUSE (A. P. Way, manager): Wolford Dramatic co. closed a successful week 9 to a packed house, presenting Smugglers, Brand of Cain, Isle of Cuba, Storm Batten. Streets of New York and Mystic Mountain. Plays were well staged and with one exception well acted.

**VERSCOPE 23.** Daniel Sully 28. —ITEMS: Hunting Vanderbille co., booked for 16, closed at Altoona, Pa., owing to illness of Lew Hunter. —The Sporting Crane, booked for 18, closed for a few weeks' reorganization. —H. D. Crowley, of the Wolford co., lost his hand seriously burned by an explosion of powder while staging the Isle of Cuba 9.

**CHESTER.**—GRAND OPERA HOUSE (Thomas Hargrave, manager): Stowe's U. T. C. co. 8, 9; good business. Agnes Herndon 11-16; good business. Margaret Mather 18. Under the Polar Star 19. Sousa's Band 21.

**CORRY.**—WEEKS' THEATRE (F. L. Weeks, manager): The Strange Adventures of Miss Brown 8; fair business; satisfactory performance. Daniel Sully 23. A Boy Wanted 25. Hennessy Leroy 27. The Tornado 29.

**COLUMBIA.**—OPERA HOUSE (James A. Crowther, manager): The Sporting Crane 8, 9 to poor business; it deserved better. Gus Hill's co. 12; business good; co. strong. Stowe's U. T. C. 13; medium house. Openheimer's Comedians 25-30.

**EAST STROUDSBURG.**—ACADEMY OF MUSIC (J. H. Shotwell, manager): Fields and Hanson's Minstrels 2; co. good; house fair. Veriscope of the Corbett-Fitzsimmons fight 13; good satisfaction to S. R. O. John J. Black in A Big Heart 27.

**FREELAND.**—GRAND OPERA HOUSE (D. J. Boyle, manager): Side Tracked to a crowded house 12. Patent Applied For 16. Hunting's Dog and Pony Show 25. —ITEM: Silas Woodring, supported by local talent, will play dates in the coal regions, commencing 23.

**LEBANON.**—FISHER OPERA HOUSE (George H. Spang, manager): Rice and Barton's co. 8 to good house; performance excellent. Coburns hypnotist, 11-13 to fair houses. Stowe's U. T. C. 14. Sousa's Band 20.

**McKEESPORT.**—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Fabio Romani to fair audience 11. J. W. Vogel's Darkest America announced a packed house 13. Billie Williams' benefit 14; big house.

**PITTSBURGH.**—MUSIC HALL (C. C. King, manager): Flynn's London Gaiety Girls 11; good business. Fields and Hanson's Minstrels 12; large and pleased audience. Fields and Hanson proved as popular as ever. A Jay in New York 16. Joe Murphy 20. Kaiser and Watkins' Concert co. 22. Katie Rooney 23. Elroy stock co. 25-30.

**SHARON.**—CARVER OPERA HOUSE (P. F. Davis, manager): The Last Nail 9 to moderate business. Sheriff's Sale, booked for 11, failed to appear. Tommy Shearer 25-30.

**UNIONTOWN.**—GRAND OPERA HOUSE (Harry Beeson, manager): Darkest America 11; fair business; audience pleased. Veriscope 13; fair business. A Boy Wanted 27.

**PUNXSUTAWNEY.**—MARIONING STREET OPERA HOUSE (John J. Fish, manager): Sporting Crane 30. Darkest America Nov. 4. George H. Adams 10. Harrison J. Wolfe 15-17. The World Against Her 20.

**ALLEGANY.**—ACADEMY OF MUSIC (W. E. Workman, manager): Kennedy Players in repertoire to crowded houses 8-9. Frank Latona and the Elmore children were the big hits. A. Q. Scammon's Side Tracked 11 to crowded house. Patent Applied For 12; play weak in construction and poorly presented; scenery was novel and interesting. Simmons and Sloan's Minstrels 14. Wilton Lackaye 16. Under the Polar Star 21. Katie Rooney 22. Christopher, Jr. 23. Cora Payton co. 25-30.

**BROWNVILLE.**—OPERA HOUSE (Griffin and Co., managers): Darkest America 9; fair business. Veriscope 19.

**CONNELLSVILLE.**—NEW MYERS OPERA HOUSE (Charles E. Jones, manager): Darkest America 12 gave satisfaction to large audience.

**BRADFORD.**—WAGNER OPERA HOUSE (M. W. Warner, manager): The Strange Adventures of Miss Brown 7; fair house; weak co. Sousa's Band 9 delighted a packed house. The Spooners in The Galley Slave 11. Muzz's Landing 12 pleased large audience; repertoire for balance of week includes A Fair Rebel and The Circus Girl. A Boy Wanted 18. Daniel Sully 21. The Gorman 23.

**BELLEFONTAINE.**—GORMAN'S OPERA HOUSE (Al Gorman, manager): Sporting Crane billed for 14 has disbanded.

**NEADVILLE.**—ACADEMY OF MUSIC (E. A. Hempstead, manager): Morrison's Fant 8. James Young 10. Madame Sans Gene 12.

**OH. CITY.**—OPERA HOUSE (C. M. Loomis, manager): Robertson and Douglas in The Man in the Iron Mask 9 deserved a far better house than they had. James Young 15.

**TITUSVILLE.**—OPERA HOUSE (John Gahan, manager): Lincoln J. Carter's Fant 12 to a fair house; general satisfaction. Elton Spencer 19. A Boy Wanted 22. Daniel Sully 23. Veriscope 25, 26. The Tornado 27. Darkest America 28. Other People's Money 30.

**WASHINGTON.**—CITY OPERA HOUSE (George B. White and Co., managers): Merry Monarchs 6 to fair house; performance satisfactory. Darkest America 7 to large house; fine performance. Veriscope of Corbett-Fitzsimmons fight 8, 9; fair house; Cora Payton co. opened for a week 11 in The Banker's Daughter to a crowded house; finest repertoire co. here for years.

**WAYNESBURG.**—CORBETT-FITZSIMMONS VERISCOPE pictures 7 had a large house.

**LATROBE.**—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): Taylor's King's Fools co. 7-9; co. and business fair. Darkest America 19. Veriscope 21. Sporting Crane 23.

**POTTSTOWN.**—ACADEMY OF MUSIC (Markley and Co., lessees and managers): Rice and Barton's co. 8; large house; excellent performance. Secret Service 7 to a good house; audience pleased. Side Tracked 9; fair house and performance. Welsh Prize Singers 11; big house; good performance. Patent Applied For 13.

**WILKES-BARRE.**—GRAND OPERA HOUSE (M. H. Burkholder, manager): Secret Service delighted a large house 4. John's Octoroon pleased immense business 7-9. Katie Emmott in The Walls of New York to good business 11-13; co. good. Patent Applied For 18. Wilton Lackaye 20. Kerry Gcw 21. Frederick Warde 22, 23.

**WEST CHESTER.**—ASSEMBLY BUILDING (Davis Beaumont, manager): Keller 7 to S. R. O.; audience delighted. Margaret Mather 15. —OPERA HOUSE (F. J. Painter, manager): Stowe's U. T. C. 11 to S. R. O.; performance good.

**YORK.**—OPERA HOUSE (B. C. Fenta, manager): June Agnost co. drew good business 4-9. Plays presented: Libby Prison. A Bowery Boy. A Daughter of Corsica. A Bicycle Nest. Myrtle Ferns, and The Ranch King. Gus Hill's Novelties 13. Margaret Mather 14. Sousa's Band 19. Veriscope 15, 16.

## RHODE ISLAND.

**NEWPORT.**—OPERA HOUSE (T. F. Martin, manager): Lyceum Theatre Stock co. presented The Prisoner of Zenda 9 to largest audience of the season; play was admirably staged and presented by a most finished co., and completely captured the spectators. Mr. Hackett's work was superb, while Miss Manning was most charming. Edward Morgan, Charles Walcott, F. E. Mills, Joseph Wheelock, Jr., and Maud Odell were very strong. The Heartstone 28. The Secret Enemy Nov. 2. Town Topics 5. Elton 4. —ITEM: A number of friends entertained Joseph Wheelock, Jr., of the Prisoner of Zenda co., at the Lyceum Theatre.

**RIVERSIDE.**—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Rice in Carmen to a pleased audience 7. James O'Neill 13.

**WESTERLY.**—DAVIS'S OPERA HOUSE (C. B. Bliven, manager): Edward Harrigan, booked for 14, canceled. The Cotton King 25.

**WOONSOCKET.**—OPERA HOUSE (George C. Sweet, manager): Alma Chester co. had good house 4-9. The Span of Life 12; good house. Chaucery Oct 14. For Fair Virginia 15. Henshaw and Ten Brock 23. The Sunshine of Paradise Alley 25. Brook's Band 28.

**PAWTUCKET.**—OPERA HOUSE (A. A. Spitz, manager): Agnes Wallace-Villa in The World Against Her 7-9 to good and appreciative audience. A Florida Enchantment 11-13 to medium audience; play deserved a larger one. Joe Ott in The Star Gazer 19-21. John's Octoroon 22-24. Town Topics 26-28.

## SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (Charles W. Kough, manager): The Last Stroke 7 to one of the

most enthusiastic audiences the house has ever held. Eugene Blair 11, 12 greatly pleased small but appreciative audiences. Camille and The New Magdalen were both given with that intense charm which has always been peculiar to Miss Blair. Puritan Romance 18. Secret Service 19.

**COLUMBIA.**—OPERA HOUSE (Eugene Cramer, manager): Lillian Lewis and Bertha Creighton canceled on account of yellow fever. A Puritan Romance 15. The Cuban Gaiety Girls 19.

**ANDERSON.**—OPERA HOUSE (O. U. Bronzola, manager): Fannie Heister, the Georgia wonder, 13 to poor business; performance a humbug. Professor Irwin's dog show 15. McFee's Matrimonial Bureau Nov. 3.

**ORANGEBURG.**—ACADEMY OF MUSIC (O. B. Rosenberger, manager): Calhoun's Minstrels, booked for 13, did not appear.

## SOUTH DAKOTA.

**WATERTOWN.**—NEW GRAND OPERA HOUSE (H. J. Murray, manager): Francis Jones in Old Madrid 15. Beach and Bowers' Minstrels 16. Elmo De Tourney and Edwin Lawrence 23. —Goss Opera House (B. F. Crowl, manager): House opened with Kirk's Comedy co. 8-9; co. fair; poor business. —ITEM: A. G. Ellis and wife leave this co. to join the Woodward Theatre co.

## TENNESSEE.

**NASHVILLE.**—VENDOME (Thomas J. Boyle, manager): Darkest Russia 6 drew a fair house. Thomas W. Keene and his splendid supporting co., including Charles B. Hanford, 7-9 presented Louis XI, Julius Caesar, Richelieu, and Richard III, to large and pleased audiences. Hogan's Alley 11-13 opened to fair house; co. good and has some very clever specialty people. Marie Bell Opera co. 15-18. McFee's Matrimonial Bureau 18-20. Veriscope 21-23. —New Masonic Theatre (W. A. Sheets, business manager): Murray and Mack 11-13, 16-18, 19. —GRAND OPERA HOUSE (T. J. Boyle, lessee and manager): The Real Widow Brown 18-20. —ITEMS: The Trocadero has closed on account of poor business until after the close of the Tennessee Centennial. The Authors' and Artists' Congress at the Centennial 11, 12 was well attended.

**MEMPHIS.**—LYCEUM THEATRE (Will J. Brinkley, local manager): Veriscope of Corbett-Fitzsimmons fight drew good houses 11-13. Marie Bell Opera co. 25-30. —GRAND OPERA HOUSE (P. S. Douglas, manager): Holmes-Wolford co. drew well 12. Thomas W. Keene 14-16. Ward and Vokes 20, 21. —AUDITORIUM (R. M. Stanback, manager): A Thoroughbred Vendome Theatre staff in Nashville, is now treasurer of the Lyceum here.

**CLARKSVILLE.**—ELDEN'S THEATRE (James T. Wood, manager): A Thoroughbred 6 to light orchestra but good gallery performance. Thomas W. Keene 13. —ITEM: W. McKee, co. manager for Mr. Keene, reports large business. The co. was forced to change route owing to the strict quarantine in the South.

**COLUMBIA.**—GRAND OPERA HOUSE (James Y. Helm, manager): Thomas W. Keene in The Merchant of Venice delighted a good house 11. Marie Bell Opera co. 18.

**JACKSON.**—PYTHIAN OPERA HOUSE (Woodner and Tufeldt, lessees and managers): Wolford and Holmes Dramatic co. 4-7; good business and a good co. On account of quarantine, Hogan's Alley canceled, but will appear later in season. Marie Bell Opera co. 19. Charity concert (local) 12.

**KNOXVILLE.**—STAUER'S THEATRE (Fritz Stauher, manager): James B. Mackie in Little Jack Horner 11; small house; poor performance. The Girl from Paris played an immense audience 8; Carrie Behr and Mamie Gilroy made decided hits. Manhattan Stock co. opened for a week 11 to S. R. O., presenting A Celebrated Case.

## TEXAS.

**SAN ANTONIO.**—GRAND OPERA HOUSE (George H. Walker, manager): Charles H. Yale's Forever Devil's Auction to fair business 5, 6; co. gave satisfaction and presented some good specialties. The Heart of Chicago to topheavy house 10, 11. Sowing the Wind 14. —ITEM: The theatrical business is badly upset in Texas. Yellow fever has appeared in Galveston and the State has again got the quarantine. Galveston is shut off and some of the smaller towns in the State have closed themselves against the world. There is no need for alarm in this State, but with the irresponsible methods of quarantining business is seriously interfered with.

**EL PASO.**—MYRA'S OPERA HOUSE (Rigby and Walker, lessees): Italian Grand Opera (in Verdi's Masked Ball & Il Trovatore 9, and matinee same date. Rigoletto, greeted by well deserved crowded house. Grant's Opera co. 25-30. —ITEM: The Italian Grand Opera co. made its first appearance in this country here 8. The co. has sixty-five members, is well equipped with costumes, but lacks scenery; signs and orchestra are strong and well trained. Chorus Collins, the leading tenor, has by far the best voice in the troupe, and a fine dramatic talent backed by good stage appearance. Miles Monti, Montanari, and Vincini, soprano, have all well cultivated voices. Signor Francesco, baritone, sings well. Mile. Franco has a clear, strong contralto voice. The co. was organized in Italy, played the City of Mexico several months to big houses, and goes from here to Los Angeles, to appear 12 for two weeks.

**AUSTIN.**—HANCOCK OPERA HOUSE (Rigby and Walker, managers): Devil's Auction 7 to good business. Lincoln J. Carter's Heart of Chicago 8, 9 to fair houses.

**GAINESVILLE.**—OPERA HOUSE (John Hulen, manager): Smith Sisters in concert 4. Southern Lyceum Theatre co. 7, 8. Devil's Auction 15.

**DENISON.**—OPERA HOUSE (M. L. Eppstein, manager): Sowing the Wind 8 and mat. 9; fair attendance. The co. was organized in Italy, played the City of Mexico several months to big houses, and goes from here to Los Angeles, to appear 12 for two weeks.

**BEAUMONT.**—GOODRUE'S OPERA HOUSE (John B. Goodhue, manager): On account of yellow fever excitement we have had no attractions since Sept. 6. Prospects are that we will not have any for some time. The following attractions have canceled: Humanity Sent. Grant's Opera co. 11-14. Goldstein 12. The Heart of Chicago 19. Thomas W. Keene 20, some of whom may play return dates later.

**FORT WORTH.**—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Robert Robertson and his excellent co. 4-9, presenting The Puritan Princess, The World, Myrtle Ferns, Fog's Ferry, Cinderella, and Always on Time, to well filled houses; co. much improved since last season; scenic effects excellent.

**SHERMAN.**—COK'S OPERA HOUSE (Frank Ellsworth, manager): The Smith Sisters, booked for 4, failed to appear. Columbia Comic Opera co. 14-16. A. G. Field's Minstrels 28.

**GREENVILLE.**—KING OPERA HOUSE (J. O. Torgard, manager): Smith Sisters 7 to good business; music excellent.

**PARIS.**—PETERSON THEATRE (R. Peterson, manager): Sowing the Wind 7 to a very poor house; co. and play among the very best that ever visited here.

**WACO.**—THE GRAND (Weis and Solomon, managers): Lincoln J. Carter's Heart of Chicago pleased a large audience 3; the scenic effects deserve mention. Sowing the Wind 12. —ITEMS: Charles H. Yale's Devil's Auction, billed for 11, will be unable to appear owing to the strict quarantine against Galveston. —Owing to the yellow fever scare, out of eleven attractions booked for this month but two will be able to appear. —H. Quintus Brock, business manager, and in advance of Sowing the Wind, was a welcome visitor 5.

**DALLAS.**—OPERA HOUSE (George Arney, manager): Columbia Opera co. in repertoire 4-9 to \$2,100; biggest week's business on record at this house; Ethel Balch, Emma Lyster, and Gracie Bell deserve special mention. Jack Henderson and George Kunkel, comedians, are old favorites here.

**TEXARKANA.**—GRAND OPERA HOUSE (Hardin Bros., managers): Owing to the yellow fever scare Hogan's Alley and A. G. Field canceled their dates here. It is impossible to state when house will reopen.

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## UTAH.

**SALT LAKE CITY.**—THEATRE (C. S. Burton, manager): The Heart of Maryland 4-9 to large houses; enthusiasm intense. —NEW GRAND THEATRE (H. F. McGarvie, manager): Stock co. 4-9 to good business. —LYCEUM THEATRE (Frank Malton, manager): A Wild Goose Chase (local) to fair business 4-9. —ITEM: A mammoth concert was given in the Tabernacle 4 to an immense audience.

## VERMONT.

**MONTPELIER.**—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Shore Acres to a large and pleased audience 12. My Friend from India 22. Gorton's Minstrels 29. Fast Mail Nov. 3.

**ST. JOHNSBURY.**—HOWE OPERA HOUSE (C. M. Howe, manager): Shore Acres 9; co and business good.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Jephra (local) 7-9 filled the house at every performance. Shore Acres 13 to largest house in five years; hundreds turned away; co. competent. A Naval Cadet 19. The Pay Train 21. James O'Neill 23. The Tarrytown Widow 30. J. E. Toole 27.

## VIRGINIA.

**RICHMOND.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Three Star Comedy co. 4-9 in repertoire did fair business; pleased audiences. Estelle Clayton and Isabelle Evensen in A Puritan Romance 11 pleased a large audience. Skillman, the magician, billed for 12, 13, did not finish his engagement for the performance 12 to a very small audience; was so poor that Manager Leath wisely decided to cancel the engagement. Madame Sofia Scalchi and Mile. Toulouquet and associate artists in operatic concert 19. Aside from a regular concert, in which all the artists will give some grand opera given, with complete scenery, costumes and paraphernalia.

**CHARLOTTESVILLE.**—JEFFERSON AUDITORIUM (J. J. Lettermann, manager): Cora Van Tassel 11 to fair houses; creditable show. Aiden Benedict in Fabio Romani 20. Hillyer's Gift Carnival 21-23. The Toss 24-27. Primrose and West 28.

**DANVILLE.**—ACADEMY OF MUSIC (John B. Wood, manager): Bertha Creighton, booked for return date 7, did not appear. Scalchi 12.

**NORFOLK.**—ACADEMY OF MUSIC (A. B. Duesberry, manager): Joshua Simpkins 4; business fair; performance poor. A Puritan Romance 12; business good; performance excellent. Boone, hypnotist, 13, 14; performance good. Secret Service 15.

**LYNCHBURG.**—OPERA HOUSE (F. M. Dawson, manager): Little Jack Horner 9; deservedly small audience at matinee; night performance canceled. Woodward-Warren co. opened 1-16 to S. R. O. four nights; good show. —ITEM: George H. Miller severed his connection with Little Jack Horner 9 to regain D. W. Truss and co.

**ROANOKE.**—ACADEMY OF MUSIC (C. W. Beckner, manager): Madame Sofia Scalchi 28.

**PETERSBURG.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): Van Owen's Three-Star Comedy co. in The Burglar opened 11 for a week to a crowded house; performance gave satisfaction.

**STAUNTON.**—OPERA HOUSE (W. L. Oliver, manager): Cora Van Tassel in repertoire 4-9 to large business; co. good. Aiden Benedict in Fabio Romani 19. Arnold Wells co. 25-30.

## WASHINGTON.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager): Digby Bell in The Hoosier Doctor 4 to crowded house. Corinne in An American Beauty 5, 6; good business; scenery and costumes pretty. The Dazzler 7-9; performances good; large attendance. —ITEM: The Fruit Fair has been drawing large crowds from the rural districts since its opening 5.

**TACOMA.**—THEATRE (L. A. Mury, resident manager): The Hoosier Doctor 7; full house; a success from every standpoint. —NINTH STREET THEATRE (W. J. Fife, manager): Dark.



Keys 12. Captain Impudence 18. A Hired Girl 12. Monroe and Hart 20.

**GREEN BAY.**—TURNER'S OPERA HOUSE (J. H. Novins, manager): A Bunch of Keys 12 gave satisfaction to a large audience. The Calhoun Opera co. 21.

**STEVENS POINT.**—NEW GRAND OPERA HOUSE (J. A. Ennor, manager): A Bunch of Keys to a large and delighted audience. The Tennessee Jubilee Singers (under the auspices of Episcopal Church) sang to a crowded house 11; good satisfaction. A Hired Girl 20.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Olla Skinner 13. Never Again 14.

## CANADA.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Prisoner of Zenda 11 to an appreciative audience; co. well balanced, and Howard Gould, in the leading role, made a favorable impression. The Geisha 18. —PACIFIC THEATRE (O. B. Sheppard, manager): The Prisoner of Zenda 11 to an appreciative audience; co. well balanced, and Howard Gould, in the leading role, made a favorable impression. The Geisha 18. —PACIFIC THEATRE (O. B. Sheppard, manager): The Prisoner of Zenda 11 to an appreciative audience; co. well balanced, and Howard Gould, in the leading role, made a favorable impression. The Geisha 18.

**MONTREAL.**—ACADEMY OF MUSIC (Spratt and Jacobs, managers): Anguste Van Biene 11 to fair business in Frank Haverty's A Musician's Romance; his cello playing was exquisite and he acted well in an utterly inconsistent part. The play is poor. A clever piece of acting was done by Annie Mack Berle in an Irish looking house keeper. Kismet 18-23. —QUEEN'S THEATRE (Sparrow and Jacobs, managers): Way Down East to fair business. 11. Play a good one of the Old Homestead type. The plot, if not particularly original, is clearly and concisely told. The characters are well drawn and amusing. Phoebe Davies gave a fine performance. Special credit is also due Felix Haney, J. Alden Bass, and Ethel Carpenter. The rest of the cast all do well. The play is very tastefully staged. The Secret Enemy 18-23. —THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. presented Carmen to big business 11-16. Florence Roberts, the new leading lady, made her first appearance in the title-role and gave an excellent performance. Harrington Reynolds made a picturesque Don Jose. Charlotte Severson made the most of Mercedes. J. J. Smith as Escamillo was fair, but lacked strength. The vaudeville bill was scarcely up to the usual standard, the Electric Comedy Trio being the chief feature. —ITEM: Rehearsals are progressing rapidly for the production of Durothy, under the management of Ella Walker and Ada Maylan.

**OTTAWA.**—RUSSELL THEATRE (W. A. Drowne, manager): Minerva Dorr's Comedy Opera co. in Kismet 13. —Auguste Van Biene in A Musician's Romance 18. —GRAND OPERA HOUSE (James Frank, local manager): Town Topics 7-9. World, Keller and Mack are amusing comedians and gave first-class performances to packed houses. Morn Comedy co. 11-16 in Pretty Polly and The Pilot's Daughter. The Kasten Sisters, Doney and the projectors took very well. —ITEM: The Morn co. played an extra matinee 12, the receipts being given to the sufferers of the Russell County bush fires. The use of the house was given gratis by Manager James Frank; a handsome sum was realized.

**HAMILTON.**—GRAND OPERA HOUSE (F. W. Stair, manager): The Geisha 9; two first-class performances before large audiences. Laura Millard and Linda da Costa were well received. C. N. Swain and Mark Smith were as amusing as ever. Co. plays a return date 13. Kismet Quartette canceled Julia Arthur, the popular Hamilton actress, canceled her engagements here 12, 13 on account of all her costumes and scenery having been burnt in the Detroit Opera House fire. The news was received here with regret, as we expected a treat. When London Sleeps 14-16. Frank Daniels 18, 19.

**WOODSTOCK.**—OPERA HOUSE (Warren Totten, manager): The Geisha, under the direction of Mark Smith, 11 before a fair house; performance very good. Laura Millard has a very pleasing voice and interpreted her role acceptably. Linda da Costa imparted a spirit and dash to her part. Mark Smith and Charles W. Swain made the most of their parts. The other members of the cast were efficient. —ITEM: Nothing further booked until January, when John Griffiths comes.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clarke, manager): Gorton's Minstrels Sept. 22; crowded house; greatest satisfaction. Orpheus Opera co. (local) 4-9 in Rip Van Winkle and Beggar Student; large audiences. Bennett-Moulton co. 11 in Darkest Russia; large house; co. good; scenery best ever seen here.

**LONDON.**—GRAND OPERA HOUSE (A. E. Rode, manager): A Baggage Check 8; fair attendance; play amusing, with good specialist. When London Sleeps 11-13; satisfactory performance to light business. Concert (local) 15. The Geisha 16. Paul Cazeneuve 18. —ITEM: When London Sleeps was roughly and rather unfairly handled by the local papers, on moral grounds, which probably accounts for the small attendance. Co. deserved better treatment.

**KINGSTON.**—GRAND OPERA HOUSE (A. Lester, manager): Margaret May in A Divorce Cure 4 to a good house; audience pleased. Paul Cazeneuve in The Three Guardsmen 8 gave an excellent performance to a crowded house. Warren Conlan 14, 16.

**LINDSAY.**—ACADEMY OF MUSIC (Fred Burk, manager): Corbett Fitzsimmons verisimile 11 to light business. Paul Cazeneuve in The Three Guardsmen 12 to fair audience; play well received. Gay Brothers' Minstrels 14. Warren Conlan 21-23. Side Tracked Nov. 1.

**VICTORIA.**—THEATRE (Robert Jamieson, manager): A Bunch of Keys 12 to a fair house; 4 full house. M. B. Curtis 11. Corinne 18. Hartman 25, 26. A Trip to Chinatown 27, 28. South Before the War Nov. 1.

**ST. THOMAS.**—DUNOON OPERA HOUSE (T. H. Duncombe, manager): A Baggage Check 9 to light business; poor performance. The Geisha 12. —NEW GRAND OPERA HOUSE (G. T. Chris, manager): Dark.

**WINNIPEG.**—NEW WINNIPEG THEATRE (C. P. Walker, manager): Local concert to a large audience. John Griffiths in Faust 8, 9; audience large. Receipts \$650. Scenic effects splendid. Miss Oliver was particularly appreciated. In Old Kentucky 11, 12. Chicago Symphony Club 14. Fitzsimmons contest verisimile 18, 19. Beach and Bowers' Minstrels 25, 26. Local concerts 25, 26. Calhoun Opera co. Nov. 34. Kate Putnam co. 10-14. —GRAND OPERA HOUSE (Beach and Sharp, managers): Josie Mills Dramatic co. will open for six weeks 18.

**QUEBEC.**—ACADEMY OF MUSIC (A. Chabouss, proprietor): Professor Carpenter, hypnotist, 18-23. —THEATRE ROYAL (J. Lemelin, manager): Professor Carpenter, hypnotist, 4-9 to good business; will continue 11-16.

**QUELPEC.**—ROYAL OPERA HOUSE (Frank Murphy, manager): A Divorce Cure to medium business 6. The Three Guardsmen 14. The Geisha 15. Wang 21.

**VANCOUVER.**—OPERA HOUSE (Robert Jamieson, manager): Assault at Arms and Musical Comedy to S. R. O. (amateur) Sept. 28. The Heart of Chicago; good show; scenery excellent; good house. M. B. Curtis 12. Corinne 14, 16. Frawley co. 21.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Bennett and Corbett in A Woman's Love, All the Comforts of Home, Before the Enemy, A Wife's Honor, For Cuba's Cause, The Lady of Lyons, and Mc-Kenna's Flirtation 4-9 to big business. Joseph Greene co. in The Silver King to a big audience 11; co. and performance good.

**CHATHAM.**—GRAND OPERA HOUSE (W. W. Seane, manager): A Baggage Check 11; fair co.; poor business. Paul Cazeneuve 21.

**BERLIN.**—OPERA HOUSE (George O. Philip, manager): Blaney's A Baggage Check 6 to a good house; well received. The Geisha 14. Paul Cazeneuve 16. T. E. G. 18.

**BROCKVILLE.**—GRAND OPERA HOUSE (F. I. Ritchie, manager): Warren Conlan in Othello, Merchant of Venice and The Fool's Revenge 11-13; excellent satisfaction to good houses. A percentage of

the receipts 13 were given to the sufferers from the Ottawa fire. Verisimile 14. Antoinette Trebelli concert 20.

**YARMOUTH.**—MUSIC HALL (J. D. Medcalf, lessee): Joseph Greene Dramatic co. 18.

**QUEBEC.**—THEATRE ROYAL: This house, formerly called the Jacques Cartier Hall after having been repainted, etc., has been rented to a syndicate who have appointed Telephone Savard manager. It is to be run mostly as a vaudeville house, but they will also play dramatic co. s. They expect to open about 25. —ITEM: The verisimile will show at the Quebec Skating Rink 18-23.

**MONCTON.**—OPERA HOUSE (W. Lutz and Co., managers): Wormwood's Monkey Show 8, 9, to fair business; show good. Frankie Carpenter 11-16 to very light business; show poor.

## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

**A BOY WANTED** (Eastern): Chas. E. Blaney, W. B. McCall, Proprietors. Painesville, Minn., Oct. 17-23. Minneapolis 24-30. Stillwater Nov. 1. Eau Claire, Wis., 2. Stevens Point 3. Oshkosh 4. Fond du Lac 5. Janesville 6.

**A BOY WANTED** (Warren): Pa. Oct. 19. Hametown 20. Mendville 21. Titusville 22. Franklin 23. Corry 24. New Castle 25. Uniontown 26. Conneautville 27. Washington 28. McKeesport 29.

**ADA REID** (Augustus Daily, mgr.): Liverpool, Eng., Oct. 18-23. Newcastle 24-30.

**AGNES CARLETON-PHILLIPS** (Alphonse Phillips, mgr.): Ft. Scott, Kans., Oct. 22. Girard 23. Chillicothe, Mo., 25-31. Brookfield Nov. 1-4.

**AGNES HERNDON** (Ansbrey Mitchell, mgr.): Carbondale, Pa., Oct. 18-23. Hazleton 25-27.

**ALCAZAR STOCK** (Belasco and Jordan, mgrs.): San Francisco, Cal., Oct. 18-23. Nashua, N. H., 25-31. Marlboro, Mass., Nov. 1-4.

**ALMA CHESTER** (Oscar W. Dibble, mgr.): Waltham, Mass., Oct. 18-23. Nashua, N. H., 25-31. Marlboro, Mass., Nov. 1-4.

**ALWAYS ON TIME** (Paterson, N. J., Oct. 18-23. Andrew Mack (Rich and Harris, mgrs.): St. Paul, Minn., Oct. 18-23. Minneapolis 21-23.

**ANNE C. HARRIS** (Harris, mgr.): N. Y., Oct. 18-23. Arnold Wells: Lynchburg, Va., Oct. 18-23. Staunton 25-30. Alexandria Nov. 1-4.

**A. S. LIPMAN** (Newark, N. J., Oct. 18-23. At Gay Conley Island (Miller and Peel, mgrs.): Cedar Rapids, Ia., Oct. 19. Dubuque 20. Rockford, Ill., 21. Elgin 22. Joliet 23.

**A. H. HUGHES** (R. J. Dean, mgr.): Guthrie, Ky., Oct. 20. Fenton 21. Clinton 22. Mound City, Ill., 23.

**AT PINEY RIDGE** (Ben L. Higgins, mgr.): Rochester, N. Y., Oct. 21-23.

**AUGUSTE VAN BIENE** (Utica, N. Y., Oct. 21. Schenectady 22. Albany 23. Philadelphia Pa., 25-30.

**BALEWIS-MELVILLE** (Company): Atlanta, Ga., Oct. 18-23. Charleston, S. C., 25-30. Savannah, Ga., Nov. 1-4.

**BETTES-LOMER** (Molander and Murray, mgrs.): New Ulm, Minn., Oct. 18-23.

**BLACK SHEEP** (Buffalo, N. Y., Oct. 18-23. BREEZY TIME (Northern): Hartford, Conn., Oct. 20. Thompson 21. Meriden 22. Norwalk 23. Bethel 24. Danbury 25. Bristol 26.

**BURNEY TIME** (Southern): Fitz and Webster, props. and mgrs.: Matteson, Ill., Oct. 19. Pana 20. Taylorville 21. Litchfield 22. Edwardsville 23. Belleville 24. Chester 25. Murphysboro 26. Aurora 27. Cape Girardeau, Mo., 28. Cairo, Ill., 30.

**BROADWAY GIRL** (Delmore and Wilson, mgrs.): Marion, Ind., Oct. 19. Muncie 20. Anderson 21. Logansport 22. Ellettsburg 23. New Castle 24. Alexandria 25. Lafayette 26. Lebanon 27. Columbus 28. Louisville, Ky., 29.

**BROTHER FOR BROTHER** (Martin J. Dixon, mgr.): New York city Oct. 25-30.

**C. A. GARDNER** (Ocala, Fla., Oct. 18. Ft. Madison 20. Keokuk 21. Alton, Ill., 23.

**CAMERON CLEMENS** (Appell and Koenig, mgrs.): Lancaster, Pa., Oct. 18-23. Hagerstown, Md., 25-30. Cumberland Nov. 1-4.

**CAPTAIN IMPUDENCE** (Edwin Milton Royle, mgr.): Madison, Wis., Oct. 19. Dubuque, Ia., 20. La Crosse, Wis., 21. Winona 22. Eau Claire 23. St. Paul, Minn., 25-30. Minneapolis Nov. 1-4.

**CAPTAINS OF THE NONSUCH** (Mrs J. L. Motte, mgr.): Richmond, Va., Oct. 20-23. Hinton, W. Va., 25. Mt. Sterling, Ky., 28. Winchester 29.

**CARPENTER COMEDY** (Philadelphia, Pa., Oct. 18-23. CASTLE SQUARE COMEDY (Tony Cummings, mgr.): Boston, Mass., Aug. 4-indefinite.

**CELESTIAL MAIDEN** (Ulrich and Bates, mgrs.): Sacramento, Cal., Oct. 18-23.

**CHAPPELLE SISTERS** (Louisville, Ky., Oct. 18-23. CHASE-LISTER: Mobile, Mo., Oct. 18-23.

**CHAUCERY** (Olefort Augustus Piton, mgr.): Providence, R. I., Oct. 18-23. Manchester, N. H., 25, 26. Lawrence, Mass., 27. Winchester 28. Lowell 29. New London, Conn., Nov. 1. Norwich 2. Hartford 3. 4. New Haven 5. Bridgeport 6.

**CHERRY PICKERS** (R. E. Stevens, mgr): New York city Oct. 18-23.

**CHIMIE FADDEN** (Providence, R. I., Oct. 18-23. Philadelphia, Pa., 25-30.

**CHRISTOPHER JR.** (Alfred Bradley, mgr.): Syracuse, N. Y., Oct. 18. Rochester 20. 21. Birmingham 22. Wilmington, Del., 25. Norfolk, Va., 26. Goldsboro, N. C., 27. Wilmington 28. Charleston, S. C., 29. Savannah, Ga., 30.

**CITY OF NEW YORK** (Pittsburg, Pa., Oct. 18-23. CLAY LEMERT: St. Joseph, Mo., Oct. 21.

**COLUMBIAN COMEDY** (Appleton, Wis., Oct. 18-23. Janesville 25-30.

**CONTENTED WOMAN** (Hoyt and McKee, props.: Sam S. Shubert, mgr.): Brooklyn, N. Y., Oct. 11-23.

**COON HOLLOW** (Al Caldwell, mgr.): Fall River, Mass., Oct. 18-23. Attleboro 21. Holyoke 22. 23. Williamstown, N. Y., 25. Gloversville 26. Hamilton 27. Syracuse 28-30.

**CORA VAN TASSEL** (Frank W. Lane, mgr.): Petersburg, Va., Oct. 19-23. Danville 25-30. Greensboro, N. C., Nov. 1-3. Fayetteville 4-6.

**CORSE PAYTON** (W. E. Denison, mgr.): Trenton, N. J., Oct. 18-23. Allentown, Pa., 25-30. Bethlehem Nov. 1-4.

**COTTON KING** (Paul Scott, mgr.): Rockland, Mass., Oct. 18. Plymouth 20. New Bedford 21. Newport, R. I., 22. River Point 23. Holyoke, Mass., 25-27. Worcester 28-30.

**COURTED INTO COURT** (Rich and Harris, mgrs.): Harlem, N. Y., Oct. 18-23. Providence, R. I., 25-30. New York city Nov. 1-4.

**CRESTON CLARKE** (H. W. Storm, mgr.): Louisville, Ky., Oct. 18-23. Bowling Green 21. Owensboro 22. Evansville 23. Vincennes 24. Washington 25. Bloomington 26. Bradford 27. Seymour 28. Shelbyville 30. Richmond Nov. 1. Greenville, O., 2. Alexandria, Ind., 3. Marion 4. 5.

**CUMBERLAND 94** (New York city Oct. 18-indefinite. DANIEL A. KELLY (T. H. Dolson, mgr.): Morris-town, Tenn., Oct. 18. Nashville 21-23. Asheville, N. C., 24-26. Yorkville, S. C., Nov. 1-2. Spartanburg 3-4. Asheville 5-6.

**DANIEL SULLIVAN** (Willis E. Boyer, mgr.): Olean, N. Y., Oct. 19. Bradford, Pa., 20. Corry 21. Erie 22. Titusville 23. Sheffield 25. Kane 26. DuBois 27. Philadelphia 28. Lock Haven 29. Williamsport 30.

**DARKEST AMERICA** (Jno. W. Vogel, prop. and mgr.): La Roche, Pa., Oct. 19. Butler 20. Mercer 21. Meville 22. 23. Gettysburg, N. C., 44. Erie, Pa., 26. Warren 27. Titusville 28. Jamestown, N. Y., 29. Olean 30.

**DARKEST RUSSIA** (Sidney R. Ellis, mgr.): Springfield, Ill., Oct. 19-20. Jacksonville 21. Quincy 22. Chillicothe 23. Kansas City, Mo., 24-30.

**DARRELL VINTON** (E. L. Sackett, mgr.): Newport News, Va., Oct. 25-27. Fredericksburg 29. 30. Petersburg Nov. 1-3. Goldsboro, N. C., 44.

**DELLA PRINGLE** (Central City, Col., Oct. 18-25. DIVORCE CURS: New Haven, Conn., Oct. 18-20.

**DRUMMER IN NEW YORK** (Chicago, Ill., Oct. 18-21. 8 BELLS (Flick and Loftus, mgrs.): Brooklyn, N. Y., Oct. 18-23. Jersey City, N. J., 25-30.

**EDWIN MAYNARD** (Dr. H. W. Maynard, mgr.): Wilmington, Del., Oct. 18-23.

**EDWIN ROWLEY** (J. Alexander, mgr.): Danville, Ill., Oct. 20-22. Paris 23. 24. Champaign 25-30. Lincoln, Nov. 1-2. Clinton 3-4.

**ELROY STOCK** (H. W. Taylor, mgr.): Hazleton, Pa., Oct. 18-23. Pittsburg 25-30. Carbondale Nov. 1-4.

**EMPIRE DRAMATIC** (Govey and Petzen, mgrs.): Fond du Lac, Wis., Oct. 18-23. Port Henry 25-30.

**EMPIRE STAGE** (Blanchard and Brown, mgrs.): Erie, Pa., Oct. 18-23.

**EMPIRE THEATRE** (Charles Frohman, mgr.): Philadelphia, Pa., Oct. 18-indefinite.

**E. S. WILLARD** (New York city Oct. 4-30. Brooklyn, N. Y., Nov. 1-13.

**EUGENIE BLAIR** (Nashville, Tenn., Oct. 21, 22.

**FALLEN AMONG THIEVES** (Cincinnati, O., Oct. 17-23.

**FANNY DANFORTH** (Boston, Mass., Oct. 18-indefinite.

**FAST MAIL** (Lincoln J. Carter, prop.: R. G. Guptill, mgr.): Newark, N. J., Oct. 19. Lyons 20. Waterloo 21. Seneca Falls 22. Fulton 23. Oswego 25. Watertown 26. Carthage 27. Canton 28. Malone 29. Plattsburgh 30.

**FAUST** (Roberts'): Kansas City, Mo., Oct. 11-23.

**FERGUSON AND ENRIK** (Frankfort, Ind., Oct. 19. Lafayette 20. Rockville 21. Veedersburg 22. Crawfordville 23. Danville 25. Springfield 26. Lincoln 27. Decatur 28. Clinton 29. La Salle 31.

**FERRIS COMEDIANS**: Menomonee, Wis., Oct. 18-23. Eau Claire 25-30.

**FIRST BORN** (Frohman and Belasco, mgrs.): New York city Oct. 3-indefinite.

**FOR FAIR VIRGINIA** (Julian Magnus, mgr.): Springfield, Mass., Oct. 19. Hartford, Conn., 20. Newburg, N. Y., 22.

**FRANK E. LONG** (Oklahoma city, Okla., Oct. 16-23. Guthrie 25-30.

**FRANLEY STOCK** (San Francisco, Cal., June 7-indefinite.

**FRENCH REPERTORY** (Lincoln J. Carter, prop.: R. E. French, mgr.): Springfield, Oct. 18-23. Joplin 24-30. Carthage Nov. 1-3. Fayetteville, Ark., 4-6.

**GAY MATINEE GIRL** (Monroe and Hart, props.: Edwin P. Hilton, mgr.): Chicago, Ill., Oct. 3-23.

**GAY NEW YORKER** (Bridgeport, Conn., Oct. 18-20. Middletown 22. Bristol 23. Danbury 25. Winsted 26. Waterbury 27. New Haven 28-30. Holyoke, Mass., Nov. 1. Palmer 2. Willimantic, Conn., 3. Woonsocket, R. I., 4. Brockton, Mass., 6.

**GIBSON O'NEARA** (Basel McHenry, mgr.): Holton, Kans., Oct. 19. Liberty, Mo., 20.

**GIRL I LEFT** (Brenton Thorpe, mgr.): Canton, O., Oct. 18-23.

**GOOD MR. BEST** (Chicago, Ill., Oct. 11-indefinite.

**GO-WON-GO-MOAWKE** (Washington, D. C., Oct. 18-23. GRAHAM-EARLE (C. H. Boskam, mgr.): Chicago, Ill., Oct. 24. Nov. 1.

**GREAT TRAIN ROBBERY** (St. Louis, Mo., Oct. 17-23. East St. Louis 24. Alton, Ill., 25. Evansville, Ind., 26. Owensboro, Ky., 27. Lexington 28. Paris 29. Newark, O., 30. Pittsburg, Pa., Nov. 1-4.

**GUILTY MOTHER** (Chicago, Ill., Oct. 18-23.

**HEART OF CHICAGO** (Southern): Lincoln J. Carter, prop.: F. C. Walton, mgr.: Beaumont, Tex., Oct. 19. Lake Charles, La., 20. New Iberia 21. Franklin 22. Houma 23. Pensacola, Fla., 25. Mobile, Ala., 26. Meriden, Miss., 27. Tusculum, Ala., 28. Birmingham, Ala., 29. Selma 30. Selma 31. Montgomery 2. Columbus, Ga., 3. Anniston, Ala., 4. Atlanta 5, 6.

**HEART OF CHICAGO** (Northern): Lincoln J. Carter, prop.: Jay Simms, mgr.: Detroit, Mich., Oct. 17-23. Monroe, O., 25. Findlay 26. Canton 27. Fremont 28. Sandusky 29. Mansfield 30. Canton Nov. 1. Alliance 2. Salem 3. Youngstown 4. Warren 5. Akron 6.

**HEART OF CHICAGO** (Western): Lincoln J. Carter, prop.: J. B. Hogan, mgr.: Portland, Ore., Oct. 19. La Grand 20. Baker City 21. Boise City, Idaho, 22. Pocatello 23. Logan, Utah, 24. Brigham 25. Ogden 26. Salt Lake City 26-30. Park City Nov. 1. Provo, Utah, 2. Grand Junction 3. Glenwood 4. Aspen 5. Leadville 6.

**HEART OF MARYLAND** (David Belasco, prop.: H. B. Hamed, mgr.): Omaha, Neb., Oct. 19. Kansas City, Mo., 21-24. St. Louis 25-30. Cincinnati, O., Nov. 1-4.

**HEARTSEASE** (Henry Miller): Cincinnati, O., Oct. 18-23. St. Louis, Mo., 25-30. Chicago, Ill., Nov. 1-4.

**HENNESSY LEROY** (F. G. Conrade, mgr.): Delaware, O., Oct. 19. Findlay 20. Sandusky 21. Elyria 22. Lorain 23. Akron 24. Warren 25. Corry, Pa., 26. Franklin 27. Titusville 30.

**HENSON AND TAYLOR** (W. W. Randall, mgr.): New Bedford, Mass., Oct. 19. Newport, R. I., 20. Woonsocket 21. Fall River, Mass., 22.

**HIMMELIN IDEALS** (Jno. Himmelin, mgr.): Johnston, Pa., Oct. 18-23. Altoona 25-30. Harrisburg Nov. 1-4.

**Hired Girl** (Blaney's, Hollis E. Cooley, mgr.): Eau Claire, Wis., Oct. 19. Stevens Point 20. Oshkosh 21. Sheboygan 22. Fond du Lac 23. Grand Rapids, Mich., 25-27. Toledo, O., 28-30.

**HOGAN'S ALLEY** (Gillmore and Leonard, mgrs.): Springfield, Ill., Oct. 18. St. Louis, Mo., 21-30. Soldiers Home 28. St. Mary's 29. Findlay 30. Detroit, Mich., 31-Nov. 6.

**HOGAN'S ALLEY** (Peter Brice, mgr): Louisville, Ky., Oct. 18-23.

**HUMANITY** (John S. Hale, mgr.): Memphis, Tenn., Oct. 18-23. Nashville 21-23. St. Louis, Mo., 21-30. Chicago, Ill., 31-Nov. 6.

**IN ATLANTIC CITY** (M. Taylor Middleton, mgr.): Detroit, Mich., Oct. 18-23.

**IN OLD KENTUCKY** (Jacob Litt, mgr.): Butte, Mont., Oct. 17-30. Helena 21. Missoula 22. Wallace, Idaho, 23.

**IN THE NAME OF THE CZAR** (Boston, Mass., Oct. 11-23.

**IRVING FRENCH** (Irving French, mgr.): Brazil, Ind., Oct. 18-23. Sullivan 21-23.

**JAMES B. MACKIE** (Cumberland, Md., Oct. 19. Hagerstown 20. Columbia, Pa., 21. Lebanon 22. Harrisburg 23.

**JAMES O'NEILL** (Wm. F. Connor, mgr.): New London, Conn., Oct. 19. No. Adams, Mass., 20. Rutland, Vt., 21. Plattsburgh, N. Y., 22. Burlington, Vt., 23. Saratoga, N.



STRAIGHT FROM THE HEART: Minneapolis, Minn., Oct. 18-23.  
 STRANGER IN NEW YORK (Hort and McKee, mgrs.): New York City Sept. 13. Indefinite.  
 STUART ROBINSON (D. V. Arthur, mgr.): Albany, N. Y., Oct. 19, 20, Syracuse 21, Rochester 22, 23.  
 SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): Middletown, Conn., Oct. 19, New London 20, Westerly, R. I., 21, Fall River, Mass., 22, New Bedford 23, Woonsocket, R. I., 24, Attleboro, Mass., 25, Taunton 27, Brockton 28, Plymouth 29, Fall River 30, Brooklyn, N. Y., Nov. 1-4.  
 SWIFT, Miss Fitzwilliam (May Irwin; E. Rosenbaum, mgr.): Hartford, Conn., Oct. 23.

**TENNESSEE'S PARTNER** (Arthur C. Aston, prop. and mgr.): Kansas City, Mo., Oct. 17-21, Joplin 22, Galena, Kan., 23, Pittsburg 24, Ft. Scott 25, Ottawa 26, Lexington, Mo., 27, Lincoln, Neb., 28, Wash., Oct. 19-23, Portland, Ore., 24-26, Walla Walla, Wash., Nov. 1, Pocatello, Ida., 2, Boise City, Idaho, 3, Pocatello 4, Logan, Utah, 5, Park City 6.  
**THE GIBNEY** (Morgan Gibney, mgr.): Portsmouth, O., Oct. 18-23.

**THE GORMANS** (Mr. Beane from Boston: Charles F. Brown, mgr.): Mansfield, O., Oct. 19, Canton 20, Warren 21, Youngstown 22, Erie, Pa., 23.

**THE HEARTHSTONE** (J. D. Smith, mgr.): Webster, Mass., Oct. 19, Southbridge 20, Milford 21, Putnam, Conn., 22, Marlboro, Mass., 23.

**THE OLD HOMESTEAD** (Thompson and Kilpatrick, mgrs.): New York City, Oct. 18-23.  
**THE FAIRIES** (Joseph, Mo., Oct. 18-23).

**THE SPOONERS** (Edna May, Cecil; B. S. Spencer, mgr.): Elmira, N. Y., Oct. 18-23, Troy 24, 25, Williamsport, Pa., Nov. 1-4.

**THOMAS E. SHERA** (Geo. H. Brennan, mgr.): New York City Oct. 18-23, Newark, N. J., 24-26.

**THOMAS W. KERR** (Charles B. Sanford, mgr.): Little Rock, Ark., Oct. 19, 20, Pine Bluff 21, 22.  
**TIM MURPHY** (Harris and Saunders, mgrs.): Columbus, O., Oct. 19, 20, Toledo 21, 22, Lafayette, Ind., 23, Anderson 24.

**TOMMY SHEARER** (Earl Burgess, mgr.): New York City, Oct. 18-23, Sharon 24-26, Franklin 27-29, 1-4.

**TORNADO** (Northern; Lincoln J. Carter, prop.; J. H. Bentley, mgr.): Ashabula, O., Oct. 19, Youngstown 20, New Castle 21, Sharon 22, Greenville 23, Meadville, Pa., 24, Franklin 25, Titusville 26, Union City 27, Corry 28, Jamestown, N. Y., 29, Salamanca, Nov. 1, Bradford, Pa., 2, Olean, N. Y., 3, Danville 4, Bath 5, Lyons 6.

**TOWN TOPICS** (World, Keller, and Mack): Worcester, Mass., Oct. 18-23.

**TRAMP'S DREAM** (Falls City, Neb., Oct. 23, Horton, Kan., 24).

**TRIPLE ALLIANCE** (Arnold and Parke, mgrs.): Wichita Falls, Tex., Oct. 19, 20, Henrietta 21, 22, Pampa, Tex., Oct. 23, 24.

**TRIP TO COUNTRY** (Cole and Johnson; William Mack, mgr.): Clyde, N. Y., Oct. 19, Woodport 20, Hamilton 21, Oneida 22, Canastota 23.

**TWO LITTLE VAGRANTS** (Edward C. White, mgr.): Milwaukee, Wis., Oct. 17-23, Pittsburg, Pa., 24, Philadelphia Nov. 1-4.

**UNCLE TOM'S CABIN** (Stetson's): Beverly, Mass., Oct. 18, 19, 20, 21, 22, 23.

**UNDER THE DRESS** (Lincoln J. Carter, prop.; Martin Golden, mgr.): Cincinnati, O., Oct. 17-23, Fort Huron, Mich., 24, Petrolia, Ont., 25, Chatham 26, St. Thomas 27, Goderich 28, Brantford Nov. 1, Berlin 2, Guelph 3, Collingwood 4, Barrie 5.

**UNDER THE POLAR STAR** (Harry Elmer, mgr.): Philadelphia, Pa., Oct. 18-23.

**VAN DYKE AND KATON** (H. Walter Van Dyke, mgr.): Union City, Ind., Oct. 18-23, Greenville 24, 25, 26, 27, 28, 29.

**VAN DYKE THREE-STAR COMEDY** (Thomas Van Dyke, mgr.): Norfolk, Va., Oct. 18-23.

**WATTS COMEDY** (Eastern; C. L. Elliott, mgr.): New Britain, Conn., Oct. 18-23, Hartford 24-26.

**WATTS COMEDY** (Western; D. H. Woods, mgr.): Reading, Pa., Oct. 18-23, Chester Nov. 1-4.

**WALKER WHITEHEAD** (Mason Mitchell, mgr.): Dayton, O., Oct. 18, Middletown 19, Ironton 20, Huntingdon, W. Va., 21, Charleston 22, Richmond, Va., 23, Norfolk 24, Lynchburg 25, Roanoke 26, Bristol, Tenn., 27, Knoxville Nov. 1, Chattanooga 2, Atlanta, Ga., 3, 4, Anniston, Ala., 5.

**WARD OF FRANCE** (Philadelphia, Pa., Oct. 18-23).

**WHAT HAPPENED TO JONES** (New York City Aug. 20-24, 25, 26, 27, 28, 29, 30, Sept. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Oct. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Nov. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Dec. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Jan. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Feb. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Mar. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Apr. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, May 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 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Sep. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Oct. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Nov. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Dec. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Jan. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Feb. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Mar. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Apr. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, May 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Jun. 1-4, 5, 6, 7, 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## THE FOREIGN STAGE.

## GAWAIN'S GOSSIP.

The Wizard Closes—Ada Rehan's Popularity—Success of The Liars—Notes.

(Special Correspondence of The Mirror.)  
London, Oct. 19.

Perhaps before proceeding to describe to you the new theatrical productions which have been vouchsafed unto us this week, I ought to inform you that one of your latest theatrical exportations has gone to pieces. In other words, The



JULIA KENT.

Wizard of the Nile dried up at the Shaftesbury last Saturday afternoon, after a run of about four consecutive weeks. There had been trouble of a certain kind in the air for some time; and this came to a head on the afternoon in question, when curses both loud and deep might have been observed disturbing the serenity of the Shaftesbury Avenue atmosphere. This state of things grew in intensity, and at length when the shades of night had fallen a paragraph was sent around to the press setting forth that, owing to the indisposition of both Adele Ritchie and her understudy, no performance would be given that evening, but that if Miss Ritchie was well enough the performance would be resumed on Monday. Apparently, however, neither Miss Ritchie nor her understudy has yet recovered sufficiently for this purpose. Anyhow, the run has not yet been resumed; nor are there any indications that it will be. I need not enter into the reasons for this. I must say, however, that I regret the untoward circumstance, not only for the sake of all concerned, but also because I regarded The Wizard of the Nile as a very bright show, with music far above the average in such go-as-you-please pieces. At the moment of mailing I learn that Manager Lowenfeld, of the Prince of Wales Theatre, is organizing a big benefit in aid of the poorer folk thrown out of employment by the Shaftesbury's sudden closure.

With just an allusion to two sad events—namely, the suicide of Leithbridge Beck, a clever and promising young actor, who had been suffering from serious illness, and to the fact that Mr. Langtry, husband of the Jersey Lily, has this week been found wandering about in an insane condition, induced apparently by being knocked down by a train—I gladly pass on to matters of less tragic import.

You must know then that just after mailing you last week Fitz-Roy Gardner, late business manager for Beerbohm Tree, started as manager on his own account at the Avenue, which is on the banks of the Thames, midway between Westminster and Waterloo bridges. He started with a triple bill consisting of The Baron's Wager, by the late Sir Charles Young, Bart.; My Lady's Orchard, by Mrs. Oscar Reinger; and The Mermaids, written by Gayler Mackay, a minor but promising actor, and set to music by Claude Nugent, a gift-edged amateur, who is, methinks, not utterly unconcerned in the financial backing of the venture.

The Baron's Wager being some sixteen years of age, and only put up suddenly in place of a new one-act drama by Cecil Raleigh, does not call for any special comment. My Lady's Orchard, a story of twelfth century hapless passion and blood-shedding revenge, was picturesque in its way; but not too convincing. The Mermaids proved to be quite an amateurish, not to say invertebrate, affair. So altogether Fitz-Roy Gardner, to whom everybody wishes well, cannot be said to have made too brilliant a start on his own account. He had engaged a good company, however, including Lottie Verna, Topsy Sinden, Charles Brookfield, the Sisters Vera, and René Beringer, and your fair young citizenesses, Ruth Davenport and Julie King, both of whom you will be pleased to hear did very nicely, thank you.

This week there has reached London the very latest of the very many versions of the good old legend written around Faust, a gentleman who, as students Minion readers will remember, was first introduced to the English-speaking stage by the late Mr. W. Shakespeare's poor young play-writing tutor, Kit Marlowe, who was fatally stabbed in the eye a matter of three hundred years ago. The newest Faust piece is a musical play called The New Mephisto, and is from the pen of George Dance, some of whose work you know, especially the piece which you call The Girl from Paris, and which we call The Gay Parisienne. Dance's latest is not so good in many respects as either of his previous successes, but is nevertheless amusing in spots. The merry songs and dances, some of the latter being very daring, help to carry off the somewhat trite travesty of the Faust and Marguerite idea. Moreover, the name part is very drolly worked out, and was drolly played this week at our Brixton Theatre by one Mark Sheridan, a provincial but promising comedian, who seems well worth keeping one's eye upon. Two other members of the cast have also scored heavily—namely, Nellie Murray as the Marguerite (here called Dolly), and Albert Le Fro as a kind of dancing dandy.

London players who have gone up to the

Grand, Illington, this week to see Ada Rehan and Augustin Daly's company (and they have gone in great shoals) have had a couple of very fine histrionic treats. For be it noted that the ever welcome Ada has played both Rosalind in As You Like It and Katherine in The Taming of the Shrew, two characters in which she is without a rival. Her delightfully humorous acting of these difficult roles has drawn down upon her perfect hurricanes of plaudits. I doubt if the gifted actress has ever been called before the curtain so many times per evening as the merry Illingtonians have called her this week.

I recently described to you Daly's latest company's performance of As You Like It, when they sought to play it on the Sward on Avon's bank, at the author's birthplace, and therefore need not now enter into further particulars. It is some time, however, since Daly and company have given us The Taming of the Shrew. This drew an enormous house on Thursday, when I found that our only Katherine was even a finer Katherine than hitherto. Moreover, Daly's cast this time was more evenly balanced, so to speak, than has sometimes been the case in his Shakespearean productions on this side. Young Wilfred Clarke (son of J. B., who still obstinately clings to retirement) made a great hit as Grumio, coming nearer to what a Shakespearean clown should be than most comedians I have seen. Marie St. John was a pleasing if somewhat *fin-de-siècle* Bianca, and George Clarke as Petruchio played, with more naturalness, finish and humor than he has done in this island any time since he first came here twenty odd years ago and appeared for a short season at our even then ill-fated Opera Comique.

The said George Clarke, who tells me he has just completed his forty-second year of service to the stage, has been much soothed by a recent provincial notice of him as "a promising young actor." So elated did I find this popular comedian at being thus recognized that he thinks, he tells me, of coming out presently as Little Lord Fauntleroy, and is even now looking around to secure a necessary little velvet suit for the same.

Henry Arthur Jones' new comedy, recently (and somewhat rudely) renamed The Liars, was duly produced by Charles Wyndham at the Criterion on Wednesday. Its production was not altogether unprecedented by alarms. The troubles in question arose from the fact that the *Daily Mail* thought fit to publish in its "Green Room Gossip" a full account of the first story and construction of the aforesaid new play. This was, of course, somewhat galling to manager and author; for although it is a journalist's duty to his editor and his readers to seek out and to publish all possible details up to date, yet I hold that it is scarcely fair to give away the entire story of a new play, especially a good while before its production. Such a proceeding not only discounts the interest that should attach to an important new work, but it also gives chances away to play-pirates, of whom this nation, like your own, possesses, alas! many choice examples.

Be this as it may, Wyndham and Jones waxed wroth, and vowed vengeance dire on the *Daily Mail*, otherwise the smart young "Phœbea." The humor of the situation, however, was that in consequence of a vaguely worded paragraph sent out by the management, it became rumored abroad that the offending paper was the *Daily Telegraph*, and that the offender was Clement Scott. The *Observer*, which usually gives something of accuracy in return for its high price, seized on this rumor and went so far as to violently denounce the unsuspecting Clement. I found our "Clemmie" much moved at these reckless charges, as well he might be; for lo! that which he had published concerning The Liars, he wrote by express desire of Wyndham and Jones to act as a kind of counterblast to the *Daily Mail*'s untimely revelations. It then became necessary for some of us to set forth the true facts of the case. But perhaps the quaintest low-comedy touch in the whole matter was the *Daily Mail* itself issuing as an item of news, whether by accident or design, a statement that Wyndham and company were about to commence proceedings against Scott!

And now as to the play itself; you must know that our Jones has seldom, if ever, written better dialogue in his life. There is certainly far too much of it, but that is a detail. This superabundance of talk caused the first two acts to drag somewhat; but the other two, both cleverly constructed as well as cleverly written, went splendidly. The story somewhat resembles that of the same author's far inferior play, The Case of the Rebellious Susan, in that it revolves around the illicit passion of an otherwise good fellow for a piqued and somewhat neglected young wife, who possesses what our police court reporters call "considerable personal attractions." The pair skate over very thin ice, and are only saved from falling through it by the persistent pleadings and well-meaning subterfuges of a friend of all concerned—namely, Sir Christopher Deering, a military attaché, who has been long a firm friend and comrade of the enslaved hero. This good genius, who for a time has to share in the wholesale lying of the *dramatis personæ*, in order to shield the foolish young wife, is magnificently acted by Charles Wyndham. It is a fine fat part, and Charles extracts every ounce of oleaginous matter therefrom. Mary Moore plays prettily, but not always convincingly, the young wife. But with the exception of Herbert Standing as the neglectful husband, and Cynthia Brooks, wife of the Adelphi's manager, Fred G. Latham, as Sir Christopher's gentle fiancée, the remainder of the acting was not great. The Liars is not only a vastly entertaining comedy of modern manners, but it is a far more wholesome work than Jones has given us for some time.

Alas! Also Alackaday! Not to say Worrath—thru! And Woe is us! W. S. Gilbert, dissatisfied with certain criticisms on his new play, The Fortune Hunter, has just registered a vow to write no more plays! And yet our side of the globe remains intact at the moment of writing. How is yours?

The picture this week is of Julia Kent, of whose artistic merit I have already spoken.

GAWAIN.

## SYDNEY NOTES.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Sept. 13.

The French Maid is quite eclipsing its predecessor, The Gay Parisienne, at Her Majesty's Theatre, and J. C. Williamson smiles blandly as the returns come in. Johnny Coleman, Ernest Shand, John Peachey, Ada Willoughby, and Juliet Gray have all won favor.

The versatile Maggie Moore is now reviving the ever green Struck Oil, and her judgment in so doing is simply verified by the big houses that greet her and Harry Roberts. George Rigbold, at present at the Royal, Melbourne, will hold at Sydney Royal on Oct. 5 with in the Banks, Maggie Moore meanwhile going over to Melbourne.

Alfred Dampier, under the direction of the McMahon Brothers, will reopen the Lyceum on Saturday next with Robbery Under Arms. It is

the intention of the McMahons to run this theatre in future on very popular lines.

By to-day's Canadian mail steamer the following artists are booked for America: The Canards and Olfans, who will play en route at Suva and Honolulu, and open at the Golden Gate about Christmas, with London as their ultimate goal. Melville Stoltz, lately manager of The Flying Jordans, is booked for New York, and promises to return to this side very shortly with a big novelty. Tom Edwards, also of The Flying Jordans company, leaves by the same steamer. The re-formed Flying Jordans company leaves for New Zealand on Wednesday next, and will tour the two islands, giving their performance under canvas.

John J. Burke, the comedian who came over here with the Jordans, has joined Harry Coghill's Variety company.

Walter Bentley paid us a brief visit last week, but has now returned to Brisbane, where he is Williamson and Musgrove's representative.

Henry Bracy and his opera company are at the Royal, Perth, West Australia, playing Sultan of Mocha.

George Darrell cleared £500 during his ten-weeks' visit to Perth.

Emmie Morrison, a great favorite with the Sydney Tivoli patrons, leaves for Calcutta today. Virgie Vivienne, late of Bland Holt's company, is booked for Albany, West Australia, as also is Harry Fitzmaurice, the baritone.

W. J. Holloway contemplates another visit to South Africa with a Shakespearean repertoire.

Harris Ireland has taken Noney Seabrooke's place in Frank Thornton's company. Frank Thornton is preparing to visit West Australia. His recent Melbourne season was a huge success. Harry Rickard's Musical Comedy company will open at the Opera House, Brisbane, on Saturday next in Charles Hoyt's A Bunch of Keys. The company includes George Lauri, Alfred Bellman, Willie Greear, Lottie Moore, Addie Conyers, and Mrs. Lauri. They are due at the Sydney Palace in three weeks' time.

Carl Berty is making money at the Cremorne Theatre, Perth, West Australia.

From references in this letter you will see that as a theatrical as well as gold field Western Australia is forging ahead.

Lillian Tree has returned to Sydney and is appearing at the Palace Theatre, where is also Fanny Liddiard.

E. NEWTON DALY.

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## TELEGRAPHIC NEWS

## CHICAGO.

"Biff" Hall's Professional Philosophy—Current Attractions—Notes and Gossip.  
(Special to The Mirror.)

CHICAGO, Oct. 18.

If the managers will give the people what they want to see they will flock to see it if they have to pawn their old clothing to raise the necessary box-office money. That is a pleasing theatrical truth which will endure long after I am cast for second old man, and it is a truth which has been fully demonstrated here this season. There have been several great successes, and at the moment you cannot buy a decent seat at Hooley's for Secret Service inside of ten days from date. That is because the people think Secret Service is a great play—which it really is. It is a play regarding which there appears to be no difference of opinion. Everyone who sees it is a "plugger" for Mr. Gillette and his work. It has three more weeks to run at Hooley's, and the present advance sale looks like finding money. Few current shows are worth \$1.50. I would pay \$5 to witness Secret Service, and pay it cheerfully.

And after Mr. Gillette, Hooley's will have William H. Crane in Eugene Presbrey's latest play—or maybe it's his first—A Virginia Courtship. According to the parti-colored lithographs William looks very beautiful in this play, with his powder, paint and patches. And Joe Brooks, who fitted through here from coast to coast last Monday, told me it was a big hit in 'Prisco. I'm glad of it.

The reference to Gillette reminds me of the tribute paid him by our mutual friend Amy Leslie, of the News. She said that he was full of "soul moonlight." George Ade, of the Record, has advised him to see a doctor about it. Don't you do it, Bill; see an astronomer, by all means.

The November dinner of the Forty Club will take place at the Wellington next Tuesday, the 26th, and among the guests will be Joseph Holland, William Gillette, Roland Reed, Joseph Kilgour, Harry A. Smith, Ed B. Jack, Bert Coote, and others.

This is the last week of The Good Mr. Best at the Grand Opera House, as well as its last week on earth, as the company closes its season next Saturday night. Roland Reed will follow in The Wrong Mr. Wright, reserving his latest play, A Man of Ideas, for his return engagement in the Spring. He will be followed by Madame Modjeska, who is now here rehearsing with Joseph Haworth and her company.

Edison B. Jack, Mr. Reed's incandescent manager, is here to arrange for his star's opening. Mr. Reed was in Cincinnati last week, and Mr. Jack did not see how he could fill the house Saturday after the sad accident in the theatre in which The Dangers of a Great City was playing, and in which Under the Dome was underlined.

Jarboan did fairly well in The Paris Doll at McVicker's for two weeks, and our friend, everybody's friend, Joseph Holland, had a fine house there last night when he opened in Mrs. Ryley's funny comedy, The Mysterious Mr. Bugle, for two weeks. Mr. Holland and his associates scored a big hit and are sure to do well during their stay.

The policemen put aside a great pot of money as a result of the week of In Gay New York at the Auditorium. In spite of a weakened cast the show was a most enjoyable one. There was a hitch the first night, when Ned Tarr was arrested by an over-zealous policeman who thought he was disturbing the performance. The innocent "copper" did not know that it was a part of the show for Ned to go "in front" and talk to the stage people from the aisle, so he took him in. He was brought before me the next morning, and I released him after putting him under bonds to keep the peace for six months.

Ben Teal came on Wednesday to brush up in Gay New York, and there was a noticeable improvement in the company's work. He goes from here to look after Jack and the Beantalk. Last Thursday I gave Eddie Foy a permit to take Teal through the jail. I was sorry afterward, as I feared that Eddie might have him locked in, and thus block morning rehearsals for the rest of the week.

Elita Proctor Otis and Minnie Radcliffe, two of the best members of the Schiller Stock company, left the organization Saturday night for Denver, and Robert Dronet, the leading man, departed at the same time for St. Louis. The District Attorney was the most successful play presented by the company. This evening at the Schiller Chester Bailey Fernald's Chinese play, The Cat and the Cherub, was presented under the author's direction, in connection with Joe Grismer's comedy, Don't Deceive Your Wife. The management was fortunate in securing William G. Beach for the strong part of the Chinese doctor. As he said: "I came West to play Romeo, and I play a 'chink.'" The little tragedy was well acted and well received.

After Willie Collier's two good weeks in The Man from Mexico at the Columbia, Esther Lyons lectured on the Klondike region last night, and this evening Julia Mariowe was warmly welcomed in Bonnie Prince Charlie. She will be here three weeks and will be seen in her repertory. Her support is excellent.

A new emotional drama, called A Guilty Mother, was seen for the first time here at the Alhambra yesterday afternoon and evening by two large audiences.

Henry Miller will present Heartsease at McVicker's after the engagement of The Mysterious Mr. Bugle.

The seventh annual concert season of Theodore Thomas' Chicago Orchestra begins next Friday afternoon and Saturday evening at the

Auditorium, and the subscription sale is larger than ever before.

The stock company at Hopkins' Theatre is giving Nancy & Co. this week, in connection with the continuous vaudeville bill.

Over at the Academy of Music Jacob Litt's Woman in Black is the card this week, while at the Lincoln Sam Morris, the comedian, is presenting his own play, Old Moneybags.

Old Dan Tucker is being presented at Clifford's new Savoy Theatre this week, while at his Gaiety the Rents-Santley Barlesque company is holding forth.

The Jefferson Printing Company, which publishes the programmes of the leading houses here, has been reorganized, with Ralph Jefferson as president and George E. Hall, my brother, as secretary. All of the former contracts have been renewed.

Monroe and Hart's Gay Matinee Girl is the card this week at the Bijou, and at the Lyceum Horace Vinton's stock company, which is doing a fine business, and deservedly so, is giving Led Astray.

Here is an "ad" sent to me by my old friend W. H. Crompton, "The Bishop," of the Empire company, from Cincinnati: "Queen City (formerly Havlin's). Slaughter in Prices. 50-cent seats at 24 cents; 35-cent seats at 18 cents; 25-cent seats at 12 cents; 15-cent seats at 9 cents. Matinees Wednesdays and Saturdays. 10 cents all over the house. Opera of Bocaccio. Magnificent Production at Panic Prices." After reading this, Mr. Crompton played his part of Clon splendidly. He was really speechless.

"Punch" Wheeler writes me for legal information as follows: "As a judge of such things as these, can a girl in Ohio sue me for breach of memory when I am already paying alimony, in lithograph passes, to a former wife in Brooklyn? This latter person I played on percentage over one hundred nights. She used to take the first and last dollar; then we shared after breakfast."

I will give a pass for two to The Good Mr. Best for the first correct solution.

"Biff" Hall.

## BOSTON.

The Bills of the Week at the Hub—Benton's Bulletin of the News.  
(Special to The Mirror.)

BOSTON, Oct. 18.

Only one theatre in the city fails to make a change of bill to-night. To be sure, the Boston is closed to admit of final dress rehearsals of Fanny Davenport's new play, which will be produced on Wednesday, after two postponements. The name of the play and the identity of its author are still secrets. No one outside of the company knows a word about it, but the mystery will be disclosed at the first performance. A dinner to the critics of Boston and other cities will be given after the first performance.

This is the last week of the stay of the Lyceum company at the Hollis Street, and the success of the engagement continues. James K. Hackett has made the 'hit' of the engagement, and his work in The Prisoner of Zenda has been uniformly praised. To be able to equal Southern's success is something remarkable. Mary Mannering has already made herself a Boston favorite, but the theatregoers seem to wish to wait until after the varied repertoire of this week to estimate her permanent place. The bills for the week include The First Gentleman of Europe, The Late Mr. Castello, The Prisoner of Zenda, The Mayflower, and The Home Secretary, with When A Man's Married and The Wife of Willoughby as curtain-raisers. As every Bostonian is supposed to trace his ancestry back to the passengers of the Mayflower, the indications are that the single performance of the drama of that name will be turned into a patriotic-historic demonstration of the most blue-blooded kind.

The Sign of the Cross is back in Boston again and at the Museum, where it promises to duplicate last season's success, clergymen and all. By the way, if it had not been for the Museum engagement last year the piece would not be in America now. Business had been terrible, and the cautious managers had reduced the engagement to two weeks. The company came here and packed the house at every performance. As a result, the American tour was played out and another one was booked. Charles Dalton and Gertrude Boswell are again seen in their old characters, and Irene Rooke is the chief newcomer.

It isn't surprising that Tony Cummings should revive The Wife at the Castle Square. That was the piece which first introduced the stock company to Boston, and the hits made by J. H. Guimour, Horace Lewis, William Humphrey, Lillian Lawrence, and Mary Sanders, established the organization with a popularity which it has had no difficulty in retaining. The permanency of the company is shown by the fact that very few changes in cast this week are made from the original. The only one of importance is the first appearance with the company of Adelaide Cushman, who plays the lead.

El Capitan is back in Boston for the third time, which is a proof that hardy gurdy turners and Italian harp tinklers cannot kill the swing of Sousa's music. If this season continues the business of last, breathing room will be hard to obtain at the Tremont. I was grieved to see that one of the papers which claims to be an authority on everything, and never hesitates to blow its own trumpet, let a picture of Mrs. Hopper go with the inscription: "Elate Hopper." It seems to me that Edna Wallace Hopper is enough of a favorite here to have her name known as well as her face.

McSorley's Twins at the Grand Opera House this week presents Mark Murphy and such favorites as John T. Tierney, Marguerite Ferguson, and Marie Stuart. Speaking of Marie Stuart, I am glad to see that she has not cherished up against Boston that Summer when she sang

French songs and whisked French lingerie for the hottest week only to find that the manager of the Summer snap had vanished, taking the ghost with him. Here's hoping that her success this week may efface all unpleasant memories.

My Boys at the Columbia this week introduces George Richards and Eugene Canfield in something besides a Hoyt play. For years they have been here in A Temperance Town, and one feels as if old friends had been lost by the laying aside of Mink Jones and Bingo. As this is the first farce at the Columbia this season, the business will be big.

In the Name of the Czar gives the patrons of the Bowdoin Square Siberian thrills in lavish quantity, and should share the prosperity which has attended this house ever since Doctor Lothrop acted according to his judgment and made the reduction in prices. He is too familiar with Boston theatregoers to make an error, and the managers will profit by his act.

The Girl from Paris has made the biggest kind of a hit at the Park, and the house has been sold out at every performance of the first week. While Fred Lennox and Georgia Caine have made most substantial hits there are others in the company, D. L. Don and Anna Buckley sharing the honors, and Mabel Clark's dancing making a great hit. The engagement is fortunately a long one, and the Park will resume its old-time popularity as a result.

Myrtle Ferns, with Frank J. Keenan in the leading part, is the dramatic production at the Grand this week.

The Circus Girl road company will have its first city presentation at the Museum, following Never Again. A. H. Canby will be here in charge of the company.

I hear that Fanny Johnston, who sang here in Venus, Prince Pro Tem, and Little Christopher, has been developing a voice of great volume and sweetness in Paris, where she has been studying since she left Little Christopher. She expects to make her debut in opera in London next Spring.

Carrie Roma, who has been engaged for her old part in My Boys (let me see, wasn't it called something else then?), made lots of friends in Boston when she alternated leading parts with Clara Lane at the Castle Square last season.

Among the scheduled attractions coming to the Museum is what is described as Charles Frohman's new comedy production? ? ? That will be the piece which will be given here in connection with The First Born.

Charles W. Arnold, formerly press representative at the Grand Opera House, has been engaged to run the press bureau and advertising department of the Kirmess and Opera Carnival under the auspices of the Women's City Relief Association.

For years Charles H. Hoyt's productions of farce-comedy have been made at the Park, and the programme of that house advertised that the recent engagement of A Black Sheep would be the only Hoyt play here this season. Possibly they did not know that the newest farce-comedy from his pen would play a late Winter engagement at the Museum.

The remains of the Walking Delegate company reached town to-day. The company collapsed at Loomister Saturday.

Kellar makes a change back to his old Boston house this year and plays the Museum as he did up to last season, when the run of Secret Service forced him to the Hollis Street. Secret Service, by the way, will be brought back for a limited engagement with William Gillette and the remains of the original company.

Anne Sutherland has made the biggest kind of a success, as the leading lady of Joseph Jefferson's company. I have watched her rapid advancement since she left comic opera, and she has never done anything so well as Gretchen in Rip Van Winkle.

Boston friends of Irene Verona have been pleased to hear of her success since returning to England. She is now touring the provinces at the head of one of George Edwardes' companies playing The Circus Girl, and has received several fine offers for the pantomime season.

George C. Grager, who has been here looking after the business interests of the Lyceum company, has added much to the prosperity of the engagement.

John G. Sparks is going back to Courtied Into Court, opening in New York at the Grand Opera House Nov. 1.

The Castle Square will give another professional matinee, Thursday.

Georgia Caine has taken a Back Bay flat for the Boston run of The Girl from Paris.

As a result of the cancellation of Maude Adams' Boston date, The Highwayman will be given for a week at the Hollis Street, beginning Oct. 25.

Thomas E. Shea is one of the early comers at the Bowdoin Square, where he had a wonderful engagement last season. George H. Brennan, his manager, was one of the best known newspaper writers in Boston.

Horace Lewis at the Castle Square is becoming a local comedy favorite. In the Avenue last week his performance of Lord Tweenways was by all odds the best ever seen in Boston.

The Cadets have selected as their stage director James Gilbert, who made such successful productions for the Hasty Pudding and Pi Eta boys last year. I hear that B. P. Cheney, who is the backer of Julia Arthur's starring tour, will resume his position with The Cadet players. He was far better in Excelsior, Jr., than any of the burlesquers who essayed the title-role.

Edward Morgan, of the Lyceum company, has made instant success here. He is well remembered here for his wonderfully vivid death scene in The Two Little Vagrants.

Joseph Jefferson played the biggest six consecutive nights' business ever known in the history of the Boston. In all, more than 25,000 people saw him as Rip Van Winkle.

Daniel Frohman and his sister, Etta Frohman, have been at the Thorndike during the Boston

engagement of the Lyceum company. He tells me that the New York season will open with The Princess and the Butterfly, giving Julie Opp in her original character and Mary Mannering in that played in London by Fay Davis, the Boston girl who reminds Mr. Frohman of Modjeska in her younger days. He has the rights to Pinero's new farce-comedy, which will soon be produced at the Court in London.

Anna Buckley, who has made one of the hits of The Girl from Paris, is the daughter of Edward J. Buckley, who was the leading man of the old stock company at the Boston.

Frances Drake, who has been leading lady of a Buffalo stock company, will go to the new Columbia, St. Louis, in the same capacity. She was in Boston on a visit last week.

Marion Ballou, who played June in Blue Jeans at the Bowdoin Square last week, is a Boston girl. In private life she is Mrs. George Pouncefort, wife of the young actor in whom Mrs. Vincent took a warm interest even before he was on the stage. J. A. Smith, the favorite old actor of the Museum Stock company of the past, who is now the honored of his colleagues at Forrest Home, has presented to young Pouncefort the watch of William Warren, which was given him by Warren.

Rumor has it that W. A. Brady will produce Nature in this city late in the Winter, after it has been rewritten by Clay M. Greene.

The Players' Club has survived the Summer vacation, and will open its season to-morrow with an afternoon devoted to sociability.

Mittie Atherton, who was the prima donna of Rob Roy, although Boston did not see her in the part, was in this city last week on a visit to her husband, Frank S. Arnette, the hustling business-manager of the Grand Opera House.

Joseph Jefferson accepted an invitation and made a Sunday afternoon address before the inmates of the State Prison at Charlestown yesterday. Law-abiding citizens had to pay increased prices to see him, but convicts heard him for nothing. Who says that virtue is its own reward?

A new version of Camille is soon to be published in this city.

Boston managers do not seem to be much afraid of the threatened strike of stage hands on account of the Alliance of Scene Painters of America. D. Frank Dodge, who has been painting for the production of Fanny Davenport's new play, and Daniel Frohman expressed the opinion that there would be no strike. John B. Schoettel, manager of the Tremont, where are to appear Julia Arthur and Sol Smith Russell, two stars whose productions have been under discussion, anticipates no trouble, as the employees at his house have work for twelve months in the year. When the Tremont is closed they go to his Summer hotel at Manchester-by-the-Sea. Many of the hands have been with him since the days when he was manager at the Park.

A committee has been appointed by the Captain Samuel Sprague Chapter, Daughters of the American Revolution, of Chelsea, to interview James A. Herne regarding a Revolutionary play which he wrote, but which has not been produced, with a view to the possible production for the benefit of the Chapter.

Fred Grant Young, in advance of The Sign of the Cross, is a Boston boy. This is his first experience on the road.

Boston friends of Alice J. Carle learned with regret recently that she had been committed to an insane hospital at Augusta. She used to be a music teacher in Boston, but had lived in Portland for some time. The doctor thinks that her trouble is only temporary. JAY BENTON.

## WASHINGTON.

Final Week of Castle Square Company—Go-Wan-Go-Mohawk—Other Houses—Gossip.  
(Special to The Mirror.)

WASHINGTON, Oct. 18.

George Edwardes' London Gaiety company in the musical comedy In Town commenced its engagement to-night at the New National before a large audience. In the prominent roles were W. Louis Bradford, Leodham Bantock, Lawrence Caird, Arthur Hope, Fritz Rimma, Marie Studholme, Florence Lloyd, Claire Romaine, Minnie Hunt, Maud Hobson, and Mrs. Edmund Phelps. Wilton Lackaye in A Royal Secret will follow.

Kellar, the mystifying man of many methods, is at the Lafayette Square, where he opened the week to a large gathering of astonished and thoroughly puzzled auditors. The programme this season is perhaps the best yet presented, and includes The Mystery of the Blue Room, a new illusion in which Kellar sitting upon a chair, the only piece of furniture upon the stage, with the full glare of the electric lights upon him, gradually fades away before the eyes of the audience. Camille D'Arville in Pag Woffington comes next.

The sixth and final week of the present engagement of the Castle Square Opera company at the Columbia was ushered in to-night with a masterly presentation of Von Suppe's tuneful composition, Clover. The fine cast includes Grace Golden, Gertrude Rutledge, Elvia Crox, Joseph Sheehan, Melville Stewart, William Woolf, E. N. Knight, and Raymond Hitchcock. Encores were numerous, and again the strong chorus received much praise. Margaret Mather follows and opens the regular season with Cymbeline.

The Privatizer opened at the Grand Opera House to-night. The next attraction will be On the Bowery.

Go-Wan-Go-Mohawk, the Indian actress, is the attraction at the Academy of Music, presenting her own sensational drama, Wep-Ton-No-Mah, the Indian Mail Carrier, to a house full of interested people. In the Name of the Czar will follow.

Sousa's Band filled the Lafayette Square to



overflowing Sunday night, when a grand concert was given. Maud Reese Davis, soprano; Jennie Hoyle, violinists, and Arthur Pryor, trombone, were the soloists.

Bertha Creighton, the new Juliet, scored a pronounced artistic success during her engagement at the Academy of Music. She was especially interesting in the balcony scene, her girlish figure, graceful carriage and soft, passionate words of love receiving a well merited curtain-call. In the stronger dramatic portions she showed strength and strong capabilities.

Bremen had a large audience Sunday night at the Columbia. The veteran violinist rendered an excellent programme, and was assisted by Louise M. Brighany, soprano, and William Savvlet, pianist.

One hundred members of Washington Lodge of Elks are at the Bijou Family Theatre to-night to compliment Byron G. Harlan, the tenor, who begins an engagement there. Mr. Harlan is a popular member of the Elks.

Joseph Sheehan had to give up his part of Turridu in Cava leria Rusticana Tuesday night on account of a severe hoarseness, and the part for several performances was sung by William Stephens, who was drafted from New York on short notice, and who was successful both as an actor and a singer.

The Columbia has been tendered to the Washington Lodge of Elks by Manager Frank B. Metzgerott for the holding of their memorial services Dec. 6.

George A. Kingsbury, who has been the resident manager for the Castle Square Opera company during the six weeks' engagement, has made the front of the house popular to newspaper scribes by his never failing courteous and careful attention, and his departure is regretted.

The Banda Rosa will appear at the New National Theatre for a matinee performance Oct. 29.

Lillian Russell, Della Fox, and Jefferson D'Angeli were specially invited guests of Primrose and West and Manager W. H. Rapley, of the New National and the Castle Square management, and Manager Frank B. Metzgerott of the Columbia for the matinee Wednesday and Thursday.

It was found advisable to close the Washington season of the Castle Square Opera company, which was originally for only four weeks, in order to utilize the principals in the big productions of grand opera which are now in rehearsal for Philadelphia. While the business at the Columbia Theatre has steadily increased, the demands on the principals are entirely too great for grand opera productions, which were found to be more attractive from a financial point of view, and the producing of grand opera entirely would mean the engaging of an additional company of artists to alternate with those now under contract. The Washington principals and many of the chorus will join the Philadelphia company at the close of the Washington season.

Permit has been obtained from the Secretary of War for the United States Marine Band to give concerts at the Chicago Horse Show, Nov. 1 to 6.

Josephine Arthur, niece of Paul Arthur, recently with the Bijou Opera Stock company, sang Phoebe in the Castle Square opera production of Billee Taylor at the Columbia with good success.

Don't Deceive Your Wife, a comedy by Paul Wiltach, dramatic editor of the Washington Times, was produced by Manager W. A. Brady Sunday night at the Schiller Theatre, Chicago.

The biograph continues at Willard Hall with new views to good attendance.

JOHN T. WARDE.

#### CINCINNATI.

The Bills of the Week—Success of Light Opera—Minor Happenings.

(Special to The Mirror.)

CINCINNATI, Oct. 18.

Henry Miller and company opened their engagement at the Grand this evening, producing Heartsease before a splendid audience. It has been made a costume play since it was seen here last year and much improved thereby. Mr. Miller was called before the curtain time and time again. Next week The Prisoner of Zenda will be here.

Madeleine, or the Magic Kiss, the popular comic opera which Camille D'Arville used to play, was sung last night at the Walnut by a company headed by Hilda Collins and Frank Dehon. It will be continued throughout the week and large audiences are promised. Arthur Donaldson, George Lyding, C. J. Campbell, Helen Harrington, and Cecil Lorraine are also among the singers.

Frederick Hallen and Mollie Fuller are the topplers at the Pike for the current week, appearing in a skit made up from The Twentieth Century Girl. The others on the bill are George Fuller Golden, Florence Bindley, Lewis and Ernest, Smith and Cook, the Baggesens, and Johnson, Davenport and Lorella.

The Boston Lyric Opera company at the Auditorium improves with each week, and is giving the best opera ever heard here at popular prices. To-night Cavalleria Rusticana was presented, and the latter part of the week Fra Diavolo will be substituted. The presentation of the latter at Chester Park during the Summer was one of the distinct hits of the season.

Gus Hill's World of Novelties are giving a good vaudeville show at the Fountain.

Davis and Keogh's drama, Fallen Among Thieves, at Heuck's, tells a story of life in both city and country, thus giving scope for various effects. Mlle. Frahand is specially engaged for the thrilling plunge scene. The audience was of the usual size.

Victor Herbert's famous Twenty-second Regiment Band gives a concert at Music Hall, Tuesday, Oct. 26.

Ethel Carter has had to postpone her benefit

until Oct. 29, owing to the failure of volunteers to appear when promised. Miss Carter, it will be remembered, is the popular soubrette who was injured by a fall at the People's Theatre last Summer.

Maud White has introduced a graceful dance in her part in the second act of The Man of Ideas, so successfully acted by Roland Reed and his associates.

Anton Seidl's Grand Orchestra will give a symphony concert at Music Hall, Wednesday, Oct. 27.

Colonel W. A. Thompson, the present manager of the Boston Lyric Opera company, has made arrangements to take the company soon to the Great Northern Theatre in Chicago for an extended run.

Brady and Stairs have surrendered their lease of Robinson's and canceled all its bookings.

Al Thayer, the Enquirer critic, has resigned his position.

S. W. Brady, proprietor and manager of the Brady Stock company, and lessee and manager of Robinson's Opera House, which collapsed on Friday, was to open with his stock company for the rest of the season at that theatre on Oct. 24 with My Partner, followed by Wife for Wife and other plays furnished by T. H. Winnett, representative of Mr. Brady in New York city.

WILLIAM SAMPOON.

#### PHILADELPHIA.

Stage Hands Strike—Changes by the Castle Square Management—The Bostonians.

(Special to The Mirror.)

PHILADELPHIA, Oct. 18.

The Stage Carpenters' Union has demanded recognition at the principal theatres downtown. As a result most of them have been discharged and performances are going on short handed. A new opening attraction acceded to their demands.

The management of the Castle Square Opera company has decided to advance, beginning Nov. 1, their present prices, the change being seventy-five cents in orchestra, instead of fifty cents; parquette circle, fifty cents; the entire balcony remains, as heretofore, twenty-five cents. For the Wednesday matinee there will be no change, twenty-five cents being the price for every seat in the house. But for the Saturday matinee, the best seats will be fifty, and rest of the house twenty-five cents. With this change the management will inaugurate a series of grand operas, with a double company, chorus of seventy voices, and an orchestra of thirty pieces. The Washington Castle Square company will close their season there Oct. 23, and will be added to the home company. Lohengrin will be the first of the grand operas sung, and the many friends of the management wish them as much success as they attained when popular prices made the Grand Opera House the talk of the town.

A spectacular production of Lily of Killarney is the feature for the week at the Grand Opera House. All the favorites, Lizzie Macnicol, William Wolff, Arthur Woolley, Thomas H. Peruse, Edith Mason, William G. Stewart, and Gertrude Quinlan are in the cast. Paul Jones is in rehearsal for week of Oct. 25.

Under the Red Robe is in its second week at the Broad Street Theatre, attracting excellent patronage. The play is admirably presented by the original cast, and remains the programme until Nov. 1, when Daniel Frohman's Lyceum Theatre company will appear.

The Bostonians in The Serenade are at the Chestnut Street Opera House in their second and last week, and are attracting the largest patronage of all our theatres. In Town comes Oct. 25 for two weeks.

The Chestnut Street Theatre continues with The Girl from Paris, which is now in its fifth week, and will remain until Nov. 8, when One Round of Pleasure steps in for another run.

I had a chat with William T. Carleton, popular baritone, and head of the opera company bearing his name. He was well pleased with his Summer engagement in this city, and would like to have a permanent theatre here to present opera at popular prices, as his knowledge in mounting and giving first-class representations is extensive. The company will begin its tour in minor towns, and will begin a two weeks' engagement in Pittsburgh on Nov. 1.

The well-known comedians, Donnelly and Girard, in their amusing and spectacular music travesty, The Geizer, are at the Park Theatre for a second and last week to large patronage. The burlesque is handsomely mounted, full of fun and specialties with many unique features, and has received the stamp of approbation by the public and the entire press. For the coming week Auguste Van Biene in A Musician's Romance, in place of Duff's Shamus O'Brien. Two Little Vagrants Nov. 1 week. Francis Wilson is booked for Nov. 15 two weeks.

A Ward of France, after receiving three representations at Scranton, Pa., was the attraction to-night at the Walnut Street Theatre.

Anthony Hope, in readings from his works, will be at the Chestnut Street Opera House, matinee Oct. 28, and in the evening at the Academy of Music.

The Interstate Theatrical Production company, limited, of which William J. Gilmore is the leading light, made its first production this evening at the Auditorium, with a great spectacular show of The Crystal Slipper, with new scenery, handsome costumes and, in general, a big entertainment of popular features and new specialties. In the cast are Sadie Stephens, Frankie M. Raymond, Minnie Jarboe, Lida Dexter, Gertrude Fort, Nancy Sadler, Josie Ditt, Charles Turner, Thomas Ricketts, O. B. Thayer, David Abram, and an immense array of supernumeraries. It is a complete production, and was warmly received by a crowded house. Reilly and Wood's Show comes Oct. 25 week.

Northern Lights, by William Calder's company, which is a large and strong organization, is at the National Theatre this week, giving an

excellent interpretation of this play. Business promises to be large. Chimmie Fadden Oct. 25. Shenandoah, by the stock company of the Grand Avenue Theatre, reinforced by the young romantic actor Edward M. Bell, a company of infantry, a brass band, and new realistic effects and scenery, is a good attraction this week and being favorably received by the theatre's steady patronage. By arrangement with Louis Aldrich, My Partner has been secured for week of Oct. 25.

The World Against Her, with Agnes Wallace Villa in the role of Madge Carlton, supported by a company of well-known merit, is the programme at Forepaugh's Theatre. For coming week, the greatest card of the season, Lord Chumley.

The People's Theatre presents Under the Polar Star, which has been rewritten since last season, disposing of the sombre scenes, with a strong vein of comedy introduced. The many spectacular features and specialties serve to make this play attractive to the masses, and it is rendered by a good company to satisfactory patronage. Three matinees are given here weekly. Manager Fred Nixon-Nirdlinger is sure of making this house profitable and popular. City of New York follows Oct. 25.

The clipping that I spoke of last week regarding Jay Hunt and a new amusement enterprise is said to allude to the Star Theatre, now used as a carrousel and show of very inferior order. There have been several attempts in past years to alter and convert this place into a theatre, but so far the Building Inspectors have never approved of the plans suggested, and without their consent nothing can be done.

Dumont's Minstrels, with a roaring burlesque, The Girl from Paris Green, with a cast of plaster-paria, is doing well at the Eleventh Street Opera House. Hughey Dougherty plays Julie Bon Bon; Lew Sully, the landlady; others in the cast are Alf G. Gibson, Harry C. Shunk, A. French, and John E. Murphy.

Nansen, the Arctic explorer, will lecture under the auspices of the Geographical Society of Philadelphia at the Academy of Music, Oct. 29. Prices, \$1, \$1.50, \$2.

Musical: Academy of Music, Oct. 22, 23, Sousa's Band, assisted by Maud Reese Davis, soprano; Jennie Hoyle, violinist. Three concerts by Banda Rosa Oct. 26, matinee and evening Oct. 27. Boston Symphony Orchestra will give their opening concert here on Nov. 8. Madame Marcella Sembrich, supported by prominent artists, under management of H. M. Hirschberg Nov. 16.

Beale's Municipal Band will inaugurate a series of Thursday afternoon concerts at the Grand Opera House Oct. 28. The organization numbers forty-six musicians. The band is popular, and the indications are that with popular prices, twenty five cents, the patronage for the season will be excellent.

Three prima donnas for the Castle Square Opera company, under the new schedule to be inaugurated on Nov. 1, are Edith Mason, Anna Lichter, and Gracie Golden.

The famous old Arch Street Theatre, with Hebrew operas and dramas, is open, appealing only to a certain downtown class. It does no advertising in our papers, and may from this time be considered out of the amusement field.

S. PARSONS.

#### ST. LOUIS.

Mantell at Olympic—Aunt Jack and Camille by the Stock Companies—Other Bills.

(Special to The Mirror.)

St. Louis, Oct. 18.

In Gay New York played at the Olympic last night. There have been some changes in the company, notably the addition of Eddie Foy.

Robert B. Mantell, supported by Charlotte Behrens and a fine company, opened at the Century last night in his romantic drama, A Secret Warrant. It is a well-written drama, and powerfully interesting. He and his company last night were accorded much praise for their work, and the performance was enjoyed by a fine audience.

Yesterday afternoon the Hopkins Grand Opera House Stock company produced Aunt Jack, and was seen at its best before a large audience. The vaudeville part of the entertainment was headed by George W. Monroe, Harry Mills and Lizzie Evans in A Strange Cat astrophy. In addition there were Eckhart and Berg, Maud Beal Price, Sigfried, Lou Wells, Lizzie McKeever, and the cinematographe.

Camille was given by the Strong Stock company at the Imperial yesterday afternoon before a big audience. The burlesque, Little Miss St. Louis, was also presented and much enjoyed. A fine vaudeville performance was also a feature.

The romantic melodrama, The Great Train Robbery, was produced at Havlin's yesterday afternoon before a crowded house. It is full of realistic and thrilling incidents, and teems with sensationalism. The cast is a strong one.

Manager McManus reopened his cosy Fourteenth Street Theatre yesterday, the attraction being Richards and Pringle's Minstrels, and did a good business. The combination contains first-rate talent.

The patrons of the Standard saw one of the best of the traveling vaudeville companies yesterday afternoon when Mlle. Ani's Monarchs opened at that house. The excellent olio was followed by a gorgeously costumed burlesque.

Last Friday and Saturday nights The Lady of Lyons was given at the Pickwick Theatre by amateurs for the benefit of the Knights of Pythias. The cast was almost equal to a professional one. Josephine Duffey, Clarence H. Hughes, Lawrence A. McCarty, J. Lester Gruner, and John H. Allen were particularly good. The production was under the direction of the veteran actor, Lawrence A. McCarty, and society was out in force on both nights.

M. Wise, manager of Charles H. Yale's Devil's Auction, and many of his company are in the city. They came here from Texas, having can-

celed their dates in that section of the country on account of yellow fever. They will remain here a couple of weeks.

Charles O. Bassett, who was with the Imperial Theatre Opera company until last week, left to join the Andrews Opera company. Drew Donaldson, of the same company, has gone to New York. Annie Meyers and the rest of the company are here in the burlesque.

Jessaline Rodgers, who has been since the beginning of the season temporarily leading lady of Hopkins' Grand Opera House Stock company, resigned last Saturday, and she and her husband will go into the vaudeville.

Genevieve Reynolds arrived here last week from Colonel Hopkins' Chicago house, to replace Lillian Andrews, who has been transferred to the Chicago house. Berry O'Neill and London McCormack have also been added to the Hopkins Stock company.

Fannie Bloodgood left the Imperial Stock company last Saturday night, Laura Almosino taking her place.

Sam Gumpertz has formed a vaudeville circuit, embracing the Orpheum, San Francisco, and Los Angeles, Kansas City, St. Louis, Chicago, Cincinnati, Detroit, Milwaukee, and Rochester.

The Imperial Theatre turned people away at every performance last week during the first production of Shakespeare at 10, 20, and 30 cent prices.

Lawrence Hanley played Othello fourteen times last week, breaking all records.

W. C. ROWLAND.

#### BALTIMORE.

Triple Alliance at the Academy—Dr. Bill by the Lyceum Stock—Other Offerings.

(Special to The Mirror.)

BALTIMORE, Oct. 18.

A representative audience that crowded the Academy of Music witnessed the great triumvirate of comic opera, Lillian Russell, Della Fox, and Jeff D'Angeli present Stange and Edwards' The Wedding Day. Each of the stars was warmly welcomed, and there were no invidious comparisons. The opera is superbly mounted, and the chorus is strong and well drilled. The Bostonians are underlined.

Primrose and West's Big Minstrels are the attraction at Ford's, where they will do their usual good week's business. Never again next week.

The splendid company at the Lyceum still continues to draw large houses, and its success for a long run is assured. To-night The Ironmaster is the bill, and next week Trenton, a clever sketch by John W. Albough, Jr., and Dr. Bill will be presented.

On the Bowery, a sensational drama, produced by a capable company, satisfied the patrons of the Holiday Street. The Privateer is the underline.

Sousa and his great band gave a concert to-night at the Music Hall. The Sousa concerts have become very popular with us, and the March King had a large and appreciative audience to greet him.

HAROLD RUTLEDGE.

#### THE QUARANTINE RAISED.

(Special to The Mirror.)

FORT WORTH, TEXAS, Oct. 18.

The yellow fever quarantine has been raised at all the principal cities. Traveling companies will have no trouble in getting over the State.

JACOB WASSER.

#### ENGAGEMENTS.

Odell Williams, Sheridan Block, Ernest Hastings, Laura Burt, and Lillian Truesdell, for The Heart of the Klondike.

Theodore Babcock, with Charles Frohman, for The Triumph of the Philistines.

Joseph Coyne, Harry Rogers, and Charlotte Crane, for A Stranger in New York, road company, opening at Elizabeth, N. J., on Friday.

Marion Baranwell, for Marceline with Charles Frohman's No. 2 Never Again company.

Master Fred Harris, who has played the Duke of York in Richard III. for two seasons with Thomas W. Kene, for the same part with the Elsie de Tournay and Edwin Lawrence company.

Della Clarke, for Théâtre Français, Montreal.

Mabelle Wallace Howe, to play Dora in Frohman's Circus Girl road company.

Agnes Knights (Mrs. E. W. Thomas), with E. S. Willard, to play Nancy in The Middleman and the Dowager Lady Gilding in The Professor's Love Story for the revivals at Wallack's.

Dorothy Neville, for The Girl from Paris (Western).

Bonace G. Thrum, late with Bo-Peep, for Frohman-Belasco's The First Born, to play the Chinese Guide.

Mabelle Howe, Mary Young, Mabelle Baker, Minnie De Rue, Florence Thornton, Ella Aubry, Goldie Andrews, Louise Gunning, John Slavin, Alfred Hickman, E. D. Tyler, Douglas Hanford, Joseph Fay, George Miller, Edward Hanford, Edwin Van Vechten, Richard Quilter, Basil Teton, and Charles Whalen, for The Circus Girl touring company.

Cora Vail and Kathleen Gordon, with The Circus Girl road company.

Lucille La Verne, for The Foundling.

Minnie Radcliffe, for the Broadway Theatre stock company, Denver.

Frank Ambrose, for Down in Dixie.

William Hunt, with Darrell Vinton, opening on Oct. 25 at Newport News, Va.

Edwin Holt, for leading business with Stuart Robson.

Mlle. Vida Keane, soubrette, and E. Kirby Keener, juvenile, recently joined Hoyt's Comedy company in Illinois and perform single and double singing and dancing specialties and Mlle. Vida's wire act.

Florence Huntley, of The Girl from Paris company, assumed the title-role of that piece at Atlanta, Ga., on Oct. 11, without a rehearsal, upon a few moments' notice that Miss Gilroy was ill and unable to appear. Her impersonation is said to have been a decided success.



It is about time steps were taken to punish New York managers whose mendacity stops at nothing. The public of Pittsburg, or indeed of any other city, should be guarded against the artful and deceitful practices of the crooked *entrepreneurs* who make the Eastern theatrical centre their headquarters. If any delude themselves with the idea that they can play their bunco games here they would do well to disabuse themselves of this notion immediately. Two efforts of this sort have failed signally, and these managers should take warning.



## THE USHER.



That a powerful sentiment against the selfish and dictatorial Theatrical Trust is growing among the public in various cities is evidenced by the expressions of many independent and influential newspapers. Alive to the importance of this matter as bearing upon the interests both of playgoers and the stage, these journals are instructing the people as to the meaning of the Trust and as to the evils, actual and prospective, inseparable from the methods that characterize it.

It is only necessary that the public's eyes shall be opened to let it be seen that the Trust is a hateful, corrupt and dangerous institution, conceived by men who have no sympathy with the arts of the stage, for the purpose of squeezing out middlemen's profits without contributing anything of use or value to the economy of the theatre.

And the press is opening the public's eyes rapidly. The Trust is variously referred to as "the Shylock combination;" "the swarm of useless middlemen;" "that insolent and mischievous clique of theatrical middlemen;" "insolent jobbers;" "the theatrical throttlers of the East;" "the crooked entrepreneurs," etc.

Such widely read newspapers as the Chicago Evening Post, the Buffalo Evening News, the Rochester Democrat and Chronicle, the Philadelphia Inquirer, and the Pittsburgh Dispatch, among others, have shown a determination to expose the true inwardness of the Trust and to protect the theatre from its blighting influence; while the Musical Courier and other important periodicals have not hesitated to strip off its hypocritical pretensions and reveal it as it is.

There is encouragement in this, and THE MIRROR is gratified to know that the battle it is waging in behalf of the stage is in no sense a single-handed battle.

The American Bill Posting Company (Limited), of Philadelphia, is composed of Samuel F. Nixon, J. Fred Zimmerman; Thomas F. Kelly, manager of the National Theatre, and Robinson, the bill poster.

THE MIRROR has called attention to the American Bill Posting Company's (Limited) recent advance in prices, following Nixon and Zimmerman's announcement that they would put an end to window advertising in connection with their theatres.

It appears that when the advance was first discussed Mr. Kelly opposed it, but he was outvoted by his partners in the Company.

But the American Bill Posting Company's scheme has not worked. At the opening of the season William J. Gilmore, of the Park and Auditorium, and other managers not interested "on the side" in the brush-and-paste industry, received bills at the increased rates.

There was a determined protest. Mr. Gilmore refused to pay the advance, and he arranged to buy horses and wagons to do his own bill posting. This stand and the light shed on the matter by THE MIRROR has brought the American Bill Posting Company (Limited) to terms. Last week the overcharge on Mr. Gilmore's bills was taken off, and he is to pay no increase whatever.

The American Bill Posting Company (Limited) are now said to be denying emphatically that rates were advanced at all.

I am told that while the effort lasted to compel the payment of the advance there were many idle billboards in every section of the city, and had it not been abandoned the result would have been either the cutting off of wall work by many attractions playing Philadelphia this season, or the establishing of bill posting facilities in opposition to the American Bill Posting Company (Limited) monopoly.

The Castle Square Opera company management were applicants for the lease of the Great Northern Theatre in Chicago. They were a few days too late, David Henderson having secured the house.

I hear that Mr. Henderson is to pay the owners of the Great Northern ten per cent. of the gross receipts this season as rent. He is to open the house by Nov. 1. One of the conditions of the agreement is that if the theatre should be closed for two weeks during any part of the season the lease will be broken. If Mr. Henderson continues and makes a success of the venture this year the rent is to be \$20,000 for the second year.

On these terms, with good management, the Great Northern ought to pay. It is a beautiful theatre, and with the right sort of attractions it should succeed.

The name of William J. Gilmore has been mentioned in connection with Mr. Henderson's ven-

ture at the Great Northern. He is not interested in it in any way.

Charles Frohman is occupied with such a multiplicity of affairs that he is probably unaware of the misrepresentations that are being made in advertising Never Again, which is now on tour, and if he is ignorant of them the harsh criticisms they are arousing should be directed against whoever is responsible.

"Charles Frohman presents his funniest comedy, Never Again, with exactly the same cast as seen during its run at the Garrick," is the way the advertisements read.

Now, the present cast is not the same, as it contains but three or four of the original people.

Moreover, Never Again did not run six months at the Garrick. It remained there just thirteen weeks.

The public and the press throughout the country are thoroughly well-informed regarding New York theatricals, and it is folly to attempt to lead them astray.

## AMERICAN DEBUT OF THE BANDA ROSSA.

Carl and Theodor Rosenfeld presented last Friday evening, at the Metropolitan Opera House, the Banda Rossa, or Red Band, of San Severo, Italy, an organization which has attained an enviable reputation in Europe. The large audience, composed in great part of Italians, received the efforts of the visitors with tumultuous enthusiasm.

The Banda Rossa easily ranks with our finest military bands and in some of the numbers offered accomplished more than our bands probably would elect to attempt. The players displayed admirable precision, marvelous ensemble work and splendid power. Those passages which called for force, brilliancy and dash were executed with superb skill, and it was only now and then that a want of delicacy in shading became evident. Massenet's "Scenes Pittoresques," a composition of almost insuperable difficulties for a band of this sort, was played with apparent ease, delightful appreciation and much deftness. So were Schubert's "Serenade," selections from Boito's "Mephistofele," and others. Singularly enough, the least satisfying numbers of the programme were of Italian origin, portions of Mascagni's "Cavalleria Rusticana," and especially the famous intermezzo, betraying frequent lack of color and of shading.

Signor Eugenio Sorrentino proved himself a conductor of extraordinary intelligence, talent and facility, perfectly in sympathy with his men. Particularly commendable were his modest, unassuming behavior and the brevity of the pauses between numbers. The programme was in three parts, but the players kept their places throughout, dispensing with the noisy, disorderly entrances and exits to which we have been accustomed at intermissions.

Margarete von Vahel, a soprano of hard voice and small magnetism, sang two numbers, and Carlotta Stenbenranch, a thirteen-year-old violinist, scored a pronounced success by her dainty playing and her quaint little girlish manners. Concerts were given also on Saturday and Sunday, and the band will remain here for a fortnight.

## COLLAPSE OF A CINCINNATI THEATRE.

At Robinson's Opera House, in Cincinnati, last Friday evening, the first act of Dangers of a Great City had been ended, and Alice Opie had just concluded her sketch, The Yellow Kid, when a bit of plaster fell down from the ceiling into the orchestra. A little more plaster and mortar followed, and then, with a mighty crash, the entire dome of the theatre gave way and fell seventy-five feet into the auditorium, carrying with it the upper lights, and plunging the house into darkness.

A wild panic ensued. Men and women screamed and fought madly to reach the street. The balcony lights were turned on, but they failed to penetrate the dust arising from the debris. As soon as possible the dead and injured were carried from the building, and they made an appalling list. Three were killed, ten were seriously, and forty-eight slightly injured. Some of those injured are not expected to recover. The accident was due to the rotting of an end of one of the trusses that supported the dome and ceiling, and the loosening was undoubtedly hastened by the constant jarring which the walls of the house receive from an adjacent factory.

The catastrophe brings to mind the frightful panic that occurred in the same theatre February 4, 1878, when a cry of fire was raised, and in the tumult that followed eight lives were crushed out. None of the performers Friday were in any way injured. It is an odd fact that the play announced for Robinson's this week was Under the Dome. Mr. Brady will probably transfer the bookings to the Queen City, as it will take a long time to put the theatre in proper shape again.

## NEW THEATRE IN OTTAWA.

The new Russell Theatre in Ottawa, Canada, is situated in the centre of the city. It was built by Edward C. Horn, from designs by J. B. McElfrick and Son, and is without doubt the finest playhouse in Canada. Nothing has been spared to make it as elaborate and comfortable as possible. It is provided with all modern improvements. The stage is sufficiently big to accommodate any production traveling, and the seating capacity is 1,500. Every care has been taken to avoid danger from fire. The players will be accommodated with large, airy, well-furnished dressing rooms, with hot and cold water. The handsome drop representing a scene in the Selkirk Mountains, also a group of figures on the proscenium arch and other ornamental decorations about the theatre, have been painted by Benvenuti Brothers. The scale of prices will be 25 cents to \$1. The house will open Oct. 15 with Minerva Dorr in Kismet. Doctor W. A. Drowne will be the manager.

## JESSIE BARTLETT DAVIS TO STAR.

Jessie Bartlett Davis, it is said, will star next season in an operatic version of one of the Sardou plays, probably Gismonda, although the negotiations are not yet closed. The composer has been engaged, and the entire Fanny Davenport outfit will probably be used. If Gismonda is not selected, it may be Cleopatra or La Toaca.

Never forget that repose is worth more to the actor than all the cardinal virtues—prudence, justice, temperance, and fortitude.—Alfred Ayres.

## THE STRANGE VISION OF MR. CANBY.

Al. H. Canby, who will direct the tour of Charles Frohman's Circus Girl company, dreamed a strange dream in the small watches of last Sunday night. Perhaps the vision was inspired by the big fire down in Hudson Street that painted the sky in flagrant hues and perhaps it wasn't, but the fact remains that in Mr. Canby's sleeping fancy there arose the presentation of the aurora borealis, an elaborate and ingenious color scheme still popular in Northern climes where they have not seen Pain's fireworks.

And then came the odd part of the thing. No sooner had this dream picture become plainly evident to Mr. Canby than it appeared to him that he was in a music hall listening enraptured to a joyous songstress who warbled a song with the glad title, "Bory Bory Alice." And then he woke up. His waking senses promptly reminded him that there was no such song, but they could not disguise the fact that one might be made.

So he came downtown yesterday morning and described the strange vision to George Bowles, his business manager, who is a minor poet on the side and not so very minor either. Mr. Bowles' obliging and amiable muse at once came to the rescue, and before noon there had been evolved a remarkable ballad in three verses about "Bory Bory Alice," who, it appears from Mr. Bowles' lyrics, is an enterprising young person up on the Klondike. The result of Mr. Canby's extraordinary vision may soon be heard in one of the musical comedies, when its rhyme of "parrot" and "eighteen carat" should not fail to arouse the admiration of literary circles.

## THE ACTORS' SOCIETY'S QUESTION.

The special committee of the Actors' Society of America, Mary Shaw, Verner Clarges, Graham Henderson, Eugene Jepson, Cecil Kingstone, Charles Poor, and P. J. Reynolds, appointed on Sept. 17 by President Joseph Wheelock to confer with counsel in the matter of the Society's proposed affiliation with the American Federation of Labor, made its report last Friday.

The opinion of the Society's counsel, Mrs. Clara Foltz, which was presented, took the view that the Society might under its charter vote to affiliate if so desired, and was supplemented by remarks favoring such action. The committee reported that Samuel Gompers, president of the Federation of Labor, had addressed their meetings, and they submitted the following statement as the result of their deliberations:

"The committee know that one of three decisions will eventuate. First, the Society may decline by vote to affiliate. Second, the Society may decide to affiliate and be accepted by the Federation of Labor. Third, the Society may decide to affiliate, and be rejected by the Federation of Labor." Mrs. Foltz expressed the opinion that the Federation would not reject the Society's application for membership.

Another special meeting will be called soon for further consideration of the subject.

## TROUBLE IN KANSAS CITY.

A boycott by stage mechanics was attempted last week against the Grand Opera House, Kansas City. About half a dozen of the stage hands quit the stage at the beginning of the performance of Hanlon's Superba, and went to the front of the house and called out to passers by to boycott the house. The trouble is said to have arisen over a question of wages. The Industrial Council is endeavoring to bring about the passage by the Board of Aldermen of an ordinance forbidding the Kansas City Theatres to give performances on Sunday.

## A BALLERINA SUES.

Addie Rennee, the European prima ballerina, who was engaged in Berlin for the production of Nature, has brought suit through her attorney, M. Strausman, against Benjamin Cohen to recover \$3,000. Miss Rennee says that she was engaged for six months at a salary of \$150 a week, and that after performing for five weeks her engagement was cancelled without cause.

## AMONG THE DRAMATISTS.

R. A. Barnett's new musical comedy, The Queen of the Ballet, with music by Edward Corliss, Alfred Norman, and George Lowell Tracy, will be produced by the Boston Cadets at the Tremont Theatre on Feb. 7.

Charles Arnold, who has toured England, Australia, and Africa in Clay M. Greene's Hans the Boatman, will arrive in New York late in the present month, to arrange for a production of his own and David Christie Murray's Alpine romance, Paul o' the Alps.

Vance Thompson's pantomime, In Old Japan, will be presented by the Society of Musical Art at the new Astoria Hotel, with Miles. Pilar-Morin and Severina in the cast.

Mrs. Wheatcroft has arranged with Theodore Burt Sayre to present two romantic one-act plays from his pen at the exhibitions which will be given by her students at Hoyt's Theatre during the Winter. The first of the plays is called In My Lady's Chamber, and is a romantic episode of France in the days when Henry of Navarre made war upon Henry III. to enforce the payment of the dowry of his wife, Marguerite of Valois. The other, At the Grenville Arms, is a love story set in the sombre frame of the commonwealth of England, dealing with the adventures of a Puritan officer and his friend, a rollicking cavalier. The same episode forms the prologue of Mr. Sayre's new drama written for Wilton Lackaye, who has purchased his recently completed military play, Charles O'Malley. The first of this series of pocket dramas, The Wife of Willoughby, is in the repertoire of Daniel Frohman's Lyceum company, and the second, On the King's Highway, is being elaborated for a prominent star.

Howard P. Taylor has just completed a five-act melodrama, as yet unnamed, dealing with the Klondike gold fever. The first act shows a scene at a San Francisco wharf upon the departure of a steamer for the gold fields. The second act develops the story on board the steamer, and the third act shows Chillico Pass and an avalanche. In the fourth act the action is removed to Gold Bottom, on a tributary of the Yukon. The scene of the last act is New York city. Mr. Taylor, having lived in California during the days of the gold excitement, is very familiar with life in gold mining camps, and has in consequence been able to add many bits of realism to his play. He has also in contemplation a play based upon the recent thrilling escape of the Cuban girl, Evangelina Cisneros, from the Spanish prison.

Fair dates, Nov. 10-12, open at Fayetteville, N. C. Opera preferred.

## PROFESSIONAL DOINGS.



Josephine Newman, an excellent portrait of whom is presented above, is winning unstinted praise for her charming work as leading lady with Robert E. Graham in Who's Your Friend. Miss Newman has made everywhere a distinct hit in the role of Trixie Van Hagen, her daintiness and ingenuousness, combined with her pretty costumes and attractive personality, gaining the approval alike of press and public.

Manager Haskell, of the Auditorium, Ashland, Ohio, gave an elaborate banquet to Rook's Players, Oct. 2, in honor of Mr. Kettler's one hundredth performance of Dr. Jekyll and Mr. Hyde.

William Dwight Stedman is seriously ill at the hospital, South McAlester, I. T.

Alma Chester opened at Salem, Mass., on Oct. 11, hundreds being turned away. Miss Chester received beautiful floral gifts. Irving White, the leading man, was presented with a gold headed cane from local clubmen. Miss Chester making the presentation speech.

Manager E. A. Thompson, of the John E. Dvorak company, says that a rumor has gone about that the company had stranded at La Salle, Ill., where they simply canceled a day. They played Rock Island last week to good business.

Ada Boshell has scored a hit in The Electrician, which she joined on Oct. 4. She is rewarded with applause at each performance.

Lynne Osborne and Stella Thompson, of Al. W. Martin's Uncle Tom's Cabin company, were married recently at Detroit.

The 10-cent tax for the Actors' Fund has been introduced at the Windsor Theatre.

The Professional Woman's League has passed a resolution approving the principles of the American Patriotic Musical League and pledging moral support and co-operation to its work.

Samuel Shubert, manager of A Black Sheep, had one of his finger-tips severed by a cigar cutting machine in Schnectady, N. Y., last week.

Ed. F. Rush's The Broadway Girl is making herself most attractive to the Westerners.

Brooke's Chicago Marine Band has finished its second season as the musical attraction at the Pittsburg Exposition and is now touring New England. Sibyl Sammis, the soprano, sings with the band. The fourth series of its Chicago concerts will commence in December, after which a tour of California is contemplated.

A \$25,000 libel suit brought by Max Heinrichs, the baritone, against the Hartford, Conn. Times is now pending in the United States Circuit Court. The Times stated, in a criticism, that Mr. Heinrichs was intoxicated on his appearance in Hartford in May, 1896. The plaintiff alleges that he was suffering from a severe cold and was unable to continue singing for that reason. Mr. Heinrichs has produced a number of witnesses in his favor.

A notable feature of the past week in Louisville, Ky., was the production of Trilby by the Meffert Stock company at the Temple Theatre, in which the company achieved its greatest success of the season. The S. R. O. sign was out several times.

The rendition of the William Tell overture by the orchestra at the Walnut Street Theatre, Philadelphia, was recently the subject of a special mention in a newspaper in that city. The orchestra was organized by its present leader, Adam Jakob, seven years ago, and has been a most pleasing feature to the house's patrons and to the artists who have appeared there. Manager Frank Howe, Jr., has given his personal attention to the personnel of the orchestra and to its programmes.

George Hilton, who has been connected with McConnell's Theatrical Exchange ever since it started, has accepted a position as treasurer of the Robert Downing company.

The National Conservatory of America, Mrs. Jeanette M. Thurber, president, has added to its faculty the names of Julie P. Wyman, mezzo-soprano, and Henry Waller, composer and pianist.

Jack Hirsh has succeeded Harry Fulton as business manager of A Paris Doll, in which Verona Jarbeau is starring.

Frank Gurney, musical director with Cora Van Tassel, has been compelled to resign his engagement owing to the serious illness of his wife.

Thomas Q. Sealbrooke and his company returned to town last week after the failure of Papa Gon Gon. The play may soon go out without Mr. Sealbrooke. Mr. Sealbrooke sailed last Wednesday for London, where he will appear at the Shaftesbury Theatre.

Mary E. Barker has sued Frank Norcross to recover \$120, claimed as due for professional services in 1894.

Frank V. Dunn is organizing a strong company to support Barney Ferguson in his new version of McCarthy's Mishaps. The company will include Sam J. Ryan, Murphy and Mack, the Monroe Sisters, Lew Spencer, the Bland Sisters, Otto Heboe and others, and will take the road on Nov. 8, playing all the large cities.

The horse "Merman," owned by Mrs. Langtry, was the winner of the Cesarewitch stakes at Newmarket, England, Oct. 13. Mrs. Langtry is said to have won £20,000 on the event.



## AT THE THEATRES.

Fourteenth Street—Cumberland '61.

Romantic drama in four acts by Franklin Fyles.  
Produced Oct. 18.

Benner Ainsley  
John Lenox  
Leslie Murdoch  
Gordon Grayson  
Adolfus Drayton Lenox  
Dirk Kamsott  
Mr. Manning  
Zeb  
Rance  
Abraham  
Alice Ainsley  
Mrs. Victor  
Pink  
Mammy Han

C. G. Craig  
W. J. Ferguson  
Frank Loece  
Edgar L. Davenport  
Lionel Barrymore  
John E. Keller  
S. K. Chester  
Richard Malchen  
Alvin Dreble  
Richard Webster  
Florence Rockwell  
Amelia Summerville  
Viola Black  
Millie Sackett

"Cumberland '61," a romantic drama by Franklin Fyles, was produced at the Fourteenth Street Theatre last evening, and was accorded an enthusiastic reception by a large audience.

The play is a melodrama in action without being at all overwrought in the cumulative of dramatic incidents. It tells a charming love story, and the humorous episodes are brightly entertaining. The dialogue is excellent throughout, crisp, appropriate and to the point.

To be sure, there are passages in the play that missed fire here and there, but this was rather owing to ineffective reading on the part of the interpreting actor than to any inherent weakness in the dialogue.

Taking Cumberland '61 for all and all, it is a play that any American dramatist might be proud of, and Mr. Fyles has certainly demonstrated that he is in no urgent need of a collaborator in order to write a play that will sustain the dramatic interest throughout the performance.

The theme of the play is a vendetta in the Kentucky Mountains during the period of the Civil War. The war, however, is only introduced to form a background for a romantic story supposed to be based on actual occurrences. The opening scene presents the parade ground at West Point, showing the Hudson River in the distance. The graduating class of cadets are leaving West Point to enter the Union and Confederate armies, respectively.

Colonel Murdoch, one of the officers at West Point, is to be married to an attractive girl, Alice Ainsley. He had met her in the Kentucky Mountains five years previously, and had paid for her education with the understanding that she should become his wife. On her return from Europe she finds that Murdoch is a libertine and a hard drinker, and informs her father, Benner Ainsley, that the marriage is repulsive to her.

Old Ainsley, accordingly, determines that he will plead with Colonel Murdoch to give up all claim to his daughter's hand, with the provision that the money the Colonel has expended for her education shall be repaid. The Colonel, in this interview, tells Ainsley that the reason Alice wishes to be rid of him is because she is in love with Gordon Grayson, one of the cadets, who had grown up with her in Kentucky. As there is a bitter family feud between the Graysons and the Ainsleys, this information infuriates the old mountaineer, and he declares that his daughter shall wed none other than the Colonel.

The ensuing acts take place in the Cumberland Mountains, two months later, and the action is completed within twelve hours. Gordon has become a Colonel in the Union Army, while Colonel Murdoch is in command of a Confederate regiment. Alice is forced to marry Murdoch, but military exigencies compel the husband to leave his wife immediately after the ceremony.

In the third act Gordon, who has been taken prisoner, is making his escape over a bridge, not knowing that Ainsley is lying in ambush to kill him in order to add another victim to the number of Graysons killed by the Ainsleys. Colonel Murdoch meanwhile fires the bridge to cut off the advance of the enemy.

In the struggle between the two men, Gordon overpowers Ainsley, and is about to make his escape when Alice appeals to him not to leave her father to perish on the burning bridge. Gordon magnanimously returns to the bridge and saves the life of Ainsley, which puts an end to the family feud. Colonel Murdoch is killed by an illegitimate son, who has vowed to avenge his mother, and thus there is no impediment to prevent the happy union of Alice and Gordon, with the old mountaineer's blessing thrown in.

The cast comprised some very competent performers. C. G. Craig as Benner Ainsley gave a forceful characterization of the unrelenting mountaineer. W. J. Ferguson was capital as John Lenox, an idle New Yorker of humorous proclivities. Frank Loece imparted a fine military bearing to the role of Leslie Murdoch, and his villainous swagger was kept within artistic bounds.

Edgar L. Davenport imparted just the right sort of romantic tinge to the part of Gordon Grayson, whose dash and daring enable him to surmount all difficulties to gain possession of the girl he loves. Lionel Barrymore evinced considerable histrionic ability and natural humor in his impersonation of a loveless cadet. John E. Keller acted the part of Dirk Kamsott with effective intensity.

The important role of Alice Ainsley was entrusted to Florence Rockwell, whose acting at times was somewhat lacking in the requisite force, but who otherwise gave an intelligent and captivating delineation of the character. Amelia Summerville was seen to advantage as a Missouri widow, and Viola Black proved a vivacious ingenue in the part of Pink. Millie Sackett acquitted herself creditably as Mammy Han.

The picturesque scenic setting of John H. Young, Homer Eames, and Louis C. Young proved a delightful feature of the production, which also gave ample evidence of the able supervision of Augustus Fison in regard to the staging and in many other respects.

## Knickerbocker—An American Citizen.

Comedy in four acts by Madeleine Lucette Ryley.  
Produced Oct. 11.

Beresford Cruger  
Peter Barbary  
Egerton Brown  
Sir Humphrey Bunn  
Willie Bunn  
Otto Stroble  
Lucas  
Simas  
Corolla Chapin  
Lady Bunn  
Georgia Chapin  
Annette  
Mercury  
Beatrice Carew

N. C. Goodwin  
Clarence F. Montaine  
William Ingersoll  
Clarence Handyside  
Richard Sterling  
Louis Payne  
Henry Lewis  
Neil O'Brien  
Estelle Mortimer  
Hattie Russell  
Gertrude Elliott  
Sophie Eggert  
Master Ralph  
Maxine Elliott

Nat C. Goodwin returned to New York last evening and was cordially welcomed by a large audience at the Knickerbocker Theatre. Mr. Goodwin brought with him Madeleine Lucette Ryley's comedy, "An American Citizen," which was written expressly for him, and which has been found a money-maker in various sections. A favorite player and a popular playwright

make a strong combination, and the first view of a new work by such a writer for such an actor is inevitably interesting.

At the opening of the play we learn that Beresford Cruger, an American citizen, has refused a substantial legacy from an English relative, owing to the provisions of the will stipulating that he alter his name, become a British subject, and marry an English woman before he is thirty years of age. He changes his mind, however, on hearing that his partner has disappeared with a large sum of trust money which has to be restored. Accordingly Beresford marries his English cousin, Beatrice Carew, who had been disinherited. He does this in order to secure the legacy for her as well as himself, and changes his name to Carew.

The marriage is considered by Beatrice and Beresford merely in the light of a business transaction, and they separate immediately after the ceremony. They meet at Nice in the second act, and Beresford then discovers that he has actually fallen in love with his own wife. Meanwhile Brown, the defaulting partner, turns up. It seems that he had been engaged to Beatrice, and pretended to have been killed by falling over an Alpine precipice as soon as the news reached him that she had been disinherited. Brown professes the most ardent love for his former sweetheart, and is engaged in taking steps to have her marriage to Beresford annulled, when the news reaches him that the entire legacy has been awarded by the courts to a scientific society. Brown, of course, immediately takes French leave.

Beatrice believes that Beresford is in love with another girl, and although she entertains a sentimental regard for him, gives him no hint of that fact. Beresford becomes an American citizen again, and goes to London to earn a living for himself, and incidentally for the purpose of supporting his wife. In the last act Beatrice comes to her husband on Christmas Eve, confesses her love for him, and all ends happily.

Mrs. Ryley's comedy, which was encouragingly received upon its first performance in Australia, and which has been favorably regarded in some of our American cities, is above all things an excellent example of the made-to-order play. This element is, now even more obvious than in "A Gilded Fool," which was generally remarked as the closest fitting play that had been provided for Mr. Goodwin. The story, as consistent as may be expected of a light comedy, is told largely in the sort of dialogue usually heard from variety sketch teams or from farce-comedy performers, and the lion's share of this commodity is accorded to Mr. Goodwin, who knows as well as any one how to employ it effectively. The star was the same Nat Goodwin who has amused and gladdened so many times before, and almost always in precisely the same manner, with the same tricks of speech, the same grimaces, the same impetuous stride, the same everything. The one or two touches of pathos were there in the same old place and were done capitally, of course, but in the same old way.

Maxine Elliott, contrary to recent testimony, is no more an actress than before, although her undoubted beauty is quite sufficient again to make one overlook other shortcomings, and fully equal to the requirements of the role of Beatrice Carew. Clarence F. Montaine gave an excellent lifelike performance as Cruger's respectable partner, and William Ingersoll was capital as the defaulter. Clarence Handyside played an English lord with very little exaggeration, and Richard Sterling was amusing as the lord's comic heir. Estelle Mortimer made a diverting lovers old maid, Hattie Russell an admirable, Lady Bunn, and Gertrude Elliott a comely young lady of England.

The other players were altogether acceptable, and the comedy was prettily mounted with the possible exception of the first scene, representing a New York broker's office, which must have been painted in Australia.

## Wallack's—The Middleman.

Mr. Willard revived The Middleman last night at Wallack's, and repeated the triumph he has won in this role in former seasons. It is perhaps his best part. It is certainly one of those which he likes best to play, and which the public likes best to see him play. It is needless to add more to the many words of praise he has received in this country and in England for his very strong and artistic character work in The Middleman.

Hand Hoffman played the part of Mary Shekara with much grace, intelligence, and quiet emotional power. These commendable qualities, supplemented by her beauty, made her performance a most satisfactory one. Vernon Charles was excellent, as he always is, in the role of Joseph Chandler, the successful business man who wants to become a member of Parliament. Oswald York played very naturally and effectively the part of Captain Julian Chandler. The part is somewhat similar to that he played in The Physician, and he made less of an impression in it only because it is less strong. H. Cane also deserves a word of commendation for his work as Bartly Todd. The others in the cast were all good, and the performance was smooth and satisfying.

## Academy—The Old Homestead.

Denman Thompson and The Old Homestead were welcomed to the scene of their former success by a packed house at the Academy of Music last evening.

There have been many plays of rural New England life presented since Mr. Thompson's drama was first done, but this quaint recital of a homely story seems to be ever popular, and the new generation finds it as interesting as did its first audiences.

Mr. Thompson received a hearty welcome on his appearance last night, and each of the familiar characters was applauded as they came on. Mr. Thompson's performance of Joshua Whitcomb is the same delightful characterization of the soft-hearted old man. Will M. Crosby played Cy Prima, Charles H. Clark, Seth Perkins; Fred Clare, Jack Hazard; Frank Knapp, Reuben Whitcomb; Louisa Morse, Aunt Mathilda; Annie Thompson, Ricketty Ann, and the rest of the characters were well cast.

The Old Homestead Quartette sang several selections pleasingly.

## Irving Place—Madame Sans-Gene.

The first production in this city of Madame Sans-Gene in German occurred at the Irving Place Theatre last Thursday. The play was staged and costumed with Manager Conrad's customary art, and the translation was well made, yet the presentation lacked the nerve with which this play had been given on the French and English stage. This may have been due to the German temperament, and to the inevitable nervousness of a first-night performance.

Anna Bruns, as Madame Sans-Gene, was particularly pleasing in the first act. In the heavier work of the third and fourth acts, while she never failed to impress, she lacked force. Her model evidently has been Rejane, whom she

resembles in face and figure, and frequently in gesture. Bernhard Vorwerk won new admirers by his manly acting of the part of Lefebvre, and the Napoleon of Herr Marx was an excellent likeness. There are forty speaking parts in the cast, and when some of the members shall have acquired a little more familiarity with their lines the production should be very creditable and enjoyable.

## Grand—The Sporting Duchess.

Manager Frank L. Perley's admirable company presented The Sporting Duchess at the Grand Opera House last evening before a crowded house. The play proved as popular as it was during its long run at the Academy of Music, and the audience went wild with excitement over the race course scene.

The cast throughout is one of exceptional merit. Rose Coghlan, J. H. Stoddard, Harry Lucy, Louis Mason, William Friend, Franklyn Roberts, Cora Tanner, and Ffolliott Paget in the principal roles interpreted their parts so as to leave no room for adverse criticism, and all the other parts were capably filled. Every attention was paid to complete scenic detail, and the stage management deserves unlimited praise.

## At Other Houses.

BIJOU.—What Happened to Jones is being answered nightly to large audiences.

EMPIRE.—Maudie Adams in The Little Minister is crowding the Empire at every performance.

FIFTH AVENUE.—Richard Mansfield has made such a hit in The Devil's Disciple that it is advisable to purchase seats in advance.

GARDEN.—Sol Smith Russell continues to prosper with A Bachelor's Romance.

CASINO.—The Belle of New York will remain the attraction at the Casino until further notice.

METROPOLITAN.—Hopkins' Trans-Oceanics are the attraction for the current week. This theatre seems to be filling a long-felt want in its district.

STAR.—The Lilliputians are as amusing as ever in The Fair at Midgetown.

LYCEUM.—R. H. Sothern and Virginia Harned appear to special advantage as Claude Duval and Pauline in The Lady of Lyons.

LYRIC.—La Poupée, with Anna Held in the title role, is to be produced next Thursday, Oct. 21.

DAILY.—The Circus Girl is in the nineteenth week of its joyous career.

BROADWAY.—Francis Wilson will end his very successful engagement in Half A King next Saturday night.

GARRICK.—A Stranger in New York is apparently to enjoy a long run, to judge from the crowded houses that have prevailed since the opening night.

HOTEL.—The Proper Caper will continue here until Nov. 6.

HERALD SQUARE.—The French Maid is in vivacious evidence at this house.

MANHATTAN.—The First Born, preceded by the one-act farce, A Night Session, forms a varied and entertaining bill.

HARLEM OPERA HOUSE.—Courtied into Court, with Marie Dressler, who succeeds May Irwin in the role of Dottie Dimple, John C. Rice, Jacques Kruger, Maudie Huth, Sally Cohen, and other well-known comedians, seemed to please the audience at the Harlem Opera House last night. Next week, The Man from Mexico.

COLUMBUS.—The successful melodrama, The Cherry Pickers, roused a large audience to enthusiasm last night at this house.

THIRD AVENUE.—Thomas E. Shea in The Man of War's Man, the new naval play which scored a hit at the Grand Opera House last month, is the attraction this week at Harry Hammerstein's Theatre. The play is one of the most successful melodramas now before the public.

PEOPLE'S.—The Burglar drew a large audience last night at this house, and evidently will enjoy a prosperous week.

MURRAY HILL.—Claire and the Forgemaster is the bill at this house, where Mary White Hall, a new member of the stock company, was announced to make her debut last night.

## DRAMATIC AFTERNOON AT THE P. W. L.

The Professional Woman's League held yesterday afternoon at its rooms on Longacre Square the most successful of its Dramatic Afternoons.

One hundred and seventy-five of its members were in attendance, and a most enjoyable and interesting programme, directed and arranged by Mrs. Ida Jeffries Goodfriend, was given.

Papers were read on the art of famous actresses, by Maida Craig, on the art of Ellen Terry, giving many interesting personal reminiscences of her acquaintance with the famous actress; by Emma Field on Charlotte Cushman, and by Trolia Folts Toland on Sara Bernhardt. Besides these, Mrs. Edwin Knowles read a paper on the lack of genius in many actresses, Mary Shaw spoke upon the necessity of hard work to attain success, and Aunt Louisa Eldridge talked in her own delightful way on beginning at the bottom of the theatrical ladder and working to the top. Ethel Irene Stewart sang two solos in a finished manner, and Louise Wood played the violin pleasingly.

On the afternoon of Oct. 28 the League will have a benefit at the Fifth Avenue Theatre, which has been secured for the occasion through the kindness of Mr. and Mrs. Edwin Knowles and Richard Mansfield. A most attractive programme is being arranged, features of which will be Sol Smith Russell and his company, in an act from A Bachelor's Romance; Nat C. Goodwin and Maxine Elliott, in a one-act play and a one-act skit entitled The First Jury of Women, written by Arlo Bates and arranged and adapted by Mary Shaw, and in which only members of the League will appear.

The League will hold its monthly social afternoon on Monday, Nov. 1. Mrs. Mansfield (Beatrice Cameron) will be the guest of the afternoon, and Marion Howard Brainer, of Boston, will read a paper on the burning question, "Are We Growing Old Gracefully?" A few more names of members engaged this season are added to the list already published. Sarah McVicker and Lavinia Shannon, with Miss Francis of Yale; Christine McLenn, with A Guilty Mother; Elizabeth Northrup, with Some's Band; Olive Oliver, with Richard Mansfield (sent for A Ward of France); Elita Proctor Otis in the Schiller Theatre Stock company; Fannie Addison Pitt, with Sol Smith Russell; Marion Ballou Pauncefort, Mrs. Stuart Robson, and Gertrude Perry, with Stuart Robson; Fielding Rosella, concert tour; Vina Rial, Mrs. W. C. Robyns, Anna Stannard, Superba company; Hannah Ingraham, Stearns, Secret Service; Clara Thropp, Shaftsbury Theatre, London.

## WILLIE COLLIER IN TOO MUCH JOHNSON.

There is a possibility that Willie Collier may play in London the role originated by William Gillette in Too Much Johnson. It had been intended that Mr. Gillette should play the part while abroad this year, but the success of Secret Service forestalled any change of bill. Mr. Gillette saw Mr. Collier in The Man from Mexico recently at Chicago and was impressed deeply by Mr. Collier's peculiar fitness for the unique role of Billings in Too Much Johnson. W. G. Smyth, manager of Mr. Collier, said yesterday to a Mirror man: "Nothing definite has been determined as yet, and whatever arrangements are made will be undertaken through me, as I have a contract with Willie Collier that practically runs for life. Should the details be arranged satisfactorily, Mr. Collier may present Too Much Johnson in London next Spring or Summer."

## SAID TO THE MIRROR.

JULIE S. MURRAY: "My two Ole Olson companies have been doing a phenomenal business, playing to the capacity of almost every theatre, even during the hot spell. The companies, headed by Ben Hendricks and James T. McAlpine, are of equal strength, and local managers write that Ole Olson has never been prevented with as strong a cast and as effective a feature as the bicycle race this season. I am at work on the plot for a new Swedish play for next season by a prominent author."

MARGARET MAY: "Will you kindly contradict the statement that I am engaged for Secret Service? My first season starting in The Divorce Case has been thus far very successful."

WILLIAM B. SHESKIND: "I am joyful over news from Texas. The quarantine is off, and there are no cases of yellow fever in the State. Business on the entire Greenwall circuit, including New Orleans, continues big, notwithstanding the sensational reports about the yellow fever, which from recent reports is of a very mild form."

## MIRROR CALLERS.

The following were among those who visited The Mirror office during the week:

Frederick Reynolds, Seth Halsey, Allen Kelly, Edwin Emory, Albert Amberg, Jack Farley, Walter Steiner, Carl Smith, Gus Schiller, Alfred Burnham, June Stone, Robert Whittier, William B. Hatch, Robert Hamilton, Harold Russell, Charles Clark, T. C. Connor, Hugh Arnott, Harry Dickson, Walter Steeves, Charles Webster, Charles Newson, R. S. Rex, Wilfred North, George Oliver, Robert Thompson, O. C. Kyle, Harry G. Vernon, George W. Sammis, Harry Rogers, Frank Ely, Harold Harold, Fred Mower, W. A. Whitcar, Barlow Brothers, Joseph Danvers, H. B. Etting, Alfred Burnham, Charles Pusey, Harry Reid, Ben Lodge, Albert Roberts, Theo. Kremer, Phil Lynch, M. L. Shea, C. Gavin Gilmanne, Joseph H. Hopkins, W. F. Rochester, H. G. Thurman, George D. Collins, Erie A. Clark, Guy C. Morris, John Donahue, J. W. Hunt, William Hunt, George Courtney, W. J. Fisher, Lottie Williams, Ida Breyer, G. Dolan, Lola Morris, Margaret Devereaux, Margaret Ashton, Margaret Diddin, Lottie Reynolds, Marie Henderson, Grace Whitehouse, Georgia Stewart, Bessie Sears, Jessie Villars, Edith Crane, Marie Bingham, Georgia Baker, Ida Cowles, Gertrude Palmer, Martha Conway, Emma Ince, Grace Ogden, Ida Desmond, Hattie Waters, Estelle Gilbert, Grace LeRoy, Adelaide Jacques, Lydia Payne, Agnes Burroughs, Marion Edwards, Cora Vail, Nita Sykes, Kathryn Walsh, Bessie Lee, Zelma Beck, Grace Heyer, Adella Barker, Helen Guest, Mlle. Winnifred, Mayme Keatty, Edith Sotten, Coralie Clifton, Annie Haimar, Edith Ward, Alice Knowland, and Josephine Harvey.

## OBITUARY.

Frances M., wife of Henry M. Bennett, of the firm of R. M. Gulick and Co., died on Oct. 13 at her home, Farmingdale, N. J., aged sixty-eight years.

Edward Flanagan, for many years janitor of Niblo's Garden, died in this city on Oct. 11, aged sixty-five years. He came from Ireland in 1855 and secured work at Niblo's, continuing at that house until its demolition. He left \$10,000 to his wife and adopted son. Funeral services were held on Oct. 14 at St. Patrick's Cathedral.

Mrs. Loring E. Goffy (Fanny B. Price), who starred in tragedy some years ago, died suddenly of heart failure at Chicago on Oct. 8. The body was taken to her late home at Pierre, S. D., for burial on Oct. 15. Mrs. Goffy was David Hanchett's stepdaughter, and half sister to Julia Hanchett.

John R. Thornton, a well-known musician, died at the home of his father in Mansfield, Ohio, Oct. 6, aged thirty-two years. He had been associated with the largest orchestras of New York, Chicago, Washington, and Boston, besides many traveling companies. His last engagement was with Cheeney's orchestra in Boston last November.

Mercedes, eldest daughter of George P. and Ida Webster, died at Jersey City, N. J., on Oct. 7, aged seven years. The remains will be taken to California for burial.

Rufus Williams, a stage carpenter highly esteemed by many player friends, died on Oct. 11 at his home in this city, aged fifty-three years. A widow and two children survive him.

Mrs. Mary B. Ripley, sister of Musical Director Charles Connelly, died in this city on Oct. 18. Her husband, J. W. Ripley, a well-known Newark Alderman and Assistant Chief of Volunteer Fire Department in that city, survives her.

Mrs. Galer, known more familiarly as Fanny Reeves, died at Leicester, England, on Sept. 30.

George F. Wright, a vaudeville performer, remembered with Duncan Harrison, Digby Bell, Bobby Gaylor, and Ship Ahoy, died of consumption at Boston, Mass., on Oct. 14, and was buried by the Actors' Fund.

John W. Hague died at South Boston yesterday of disease of the heart. He was an old-time member of stock companies, was in the original cast of My Partner, and was last seen in Boston with Chauncey Olcott, in The Irish Artist. The deceased had supported many famous stars.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

PHILIP L. WILLING, Richmond, Ky.: The song is published by T. B. Harris and Co., New York city.

GRACE ARNOLD, Los Angeles, Cal.: Watch the "Dates Ahead" column. He was playing in Wisconsin last week.

L. A. C., Cincinnati, Ohio: Miss was originally produced at the North Broad Street Theatre, Philadelphia, on Oct. 8, 1878, with Annie Pixley in the title role.

FRANK A. WRIGHT, Lowell, Mass.: No; the Christmas Story produced at Abbey's Theatre in December, 1885, was not adapted from Dickens. It was adapted by Laurence Irving from Maurice Bouchor's Conte de Noel.

J. L. APPLETON, New York City: Patrice Boucault (Mrs. George D. Pittman) died at London, England, on Oct. 23, 1880.

JOSEPH D. WOOD, Boston, Mass.: Yes; the title of Sunlight and Shadow has been used. A play by that name was presented at the Madison Square Theatre on Feb. 3, 1881.

J. P. T., Philadelphia, Pa.: THE MIRROR is unable to locate Mann and Donna. A letter addressed to them care of THE MIRROR will probably reach them.



## DEATH OF CARRIE TURNER.



Photo by Falk.

CARRIE TURNER.

Carrie Turner died last Tuesday in a sanatorium at Danville, N. Y., after suffering for a brief period with a complication of diseases. She had been apparently as well as ever during the Summer months, but her strength had failed rapidly after her return from a resort.

Carrie Turner was born at Albany, N. Y., in 1858. Upon graduating from the High School in her native city, she was awarded a gold medal as the best reader in her class, and her first public appearance was made soon afterward when she read in a course of entertainments given by the Albany Young Men's Association. As an amateur actress, Miss Turner first appeared as Bebe in Pinafore with the Lloyd Church Choir company, following with impersonations of Armande in *Led Astray* and *Lady Gay Spanker* in *London Assurance*. Her professional debut was made with Kate Claxton in *The Two Orphans*, and her first New York appearance occurred on Jan. 18, 1882, when she played Anna Danby at the Academy of Music in Ernesto Rossi's production of *Edmund Kean*. On April 3, 1882, she appeared at the Fifth Avenue Theatre, with James O'Neill, as Adrienne in *A Celebrated Case*, scoring a decided success. This was practically Miss Turner's metropolitan debut, and her work attracted instant attention. Her next New York appearance was made at the Windsor Theatre, on May 29, 1882, as Princess Walslow in *The Danicheffs*, again in support of Mr. O'Neill.

On October 9, 1882, Miss Turner originated, at the Madison Square Theatre, the role of Constance Winthrop in *Young Mrs. Winthrop*, and in July, 1883, played at the same house as Gladys in *The Rajah*. With the Madison Square company she appeared in *Pique* and *The Banker's Daughter*, retiring from the company in the Autumn of 1883 to marry Albert J. His, a Swiss millionaire silk importer, with whom she went to Switzerland after announcing her retirement from the stage. In about a year, however, she and her husband returned to America, and Miss Turner joined Eric Bailey's Comedy company, opening after a brief preliminary tour at the Fifth Avenue Theatre in this city, on Oct. 27, 1884, as Mrs. Forrester in *The Colonel*.

Differences arose between husband and wife, and Miss Turner secured a divorce in this country which Swiss authorities declined to recognize. The actress was accorded the custody of her only child, which the husband abdicated, and a question of international law was raised, causing considerable diplomatic correspondence and ending in a compromise. Miss Turner reappeared on Nov. 24, 1884, at the Third Avenue Theatre, with McKee Rankin's company as Mary Moreland in *Notice to Quit*. She then joined C. W. Coudock to play *Hazel Kirke*, and made her first New York appearance in that role on March 9, 1885, at the People's Theatre. With Mr. Coudock she appeared also at the Madison Square Theatre on August 3, 1885, as Rose Fielding in *The Willow Copse*.

After traveling extensively, Miss Turner engaged with William Gillette to play *Rachel McCreary* in *Held by the Enemy*, appearing in that part at the Star Theatre, in this city, on Aug. 27, 1887. Two months later she played *Rhoda* in *Baron Rudolph* with George S. Knight at the Fourteenth Street Theatre, and on Feb. 20, 1888, scored an emphatic success at the Standard Theatre as *Diane* in *Paul Kaurar*, which role she played for many months, except for another appearance in *Held by the Enemy*, when that play was presented at Palmer's Theatre. When the massive spectacle, *Nero*, was presented at Niblo's Garden on Oct. 20, 1890, Miss Turner played the leading role of *Acte*, and the next year she originated the title part in *Niobe*, which was first seen in New York at the Bijou Theatre on Aug. 31, 1891. As *Niobe*, Miss Turner achieved a great success, and her capital work had much to do with the good fortune of the play.

Miss Turner gave readings at George W. Floyd's Sunday night concerts at the Broadway Theatre in the Autumn of 1892, and on Dec. 23, of the same year, made a remarkable triumph as *Mrs. Eastlake* in *John Stetson's* production of *The Crust of Society*, a new version of *Le Demi-Monde*, at the Union Square Theatre. Not long after Mr. Stetson's Boston revival of *Led Astray*, in which she was again successful, Miss Turner undertook her first and only starring tour, which opened at Syracuse, N. Y., in the Autumn of 1893, under management of Harry St. Maur. *The Crust of Society* was presented, but it failed in the smaller cities, and the tour lasted only a few weeks. In January, 1894, Miss Turner married John Black, of Albany, and did not appear again in public except for a brief engagement in *The Coming Woman*, an unsuccessful production.

The remains of Miss Turner were cremated last Wednesday, in compliance with her request.

## THE COLOR LINE.

The manager of *Conj. Hollow* employs a number of negroes, who do their peculiar specialties in the plantation scene. Last week, while playing at the People's Theatre, the manager wanted to cast a black woman in the opposite part to a white man. The actor promptly refused to act with a colored woman, declaring that he would rather resign. The company stood by him, and the manager was forced to yield. The actor, who is a member of the Actors' Society, said that society would defend him.

## INDEPENDENT THEATRE.

That New York is to have this season an independent theatre in which will be produced plays selected because of their literary merit, and not from their value as house-fillers, is now an assured fact.

This project was brooded several weeks ago by Charles B. Cochran, but the matter would have died out had not *The Criterion*, a weekly journal that has moved here recently from St. Louis, assumed full responsibility for the venture. A meeting was held yesterday afternoon at the office of that publication. Those present were T. S. Metcalfe, Charles Henry Meltzer, Vance Thompson, Percival Pollard, C. F. Nirdlinger, J. G. Buncker, Henry Austin, W. B. Hart, Henri Dumay, W. W. Whitlock, Henri Pén du Bois, D. H. Robert, and C. G. D. Roberts, who are the directors of the enterprise, which will be known as the Criterion Independent Theatre.

Mr. Meltzer and Mr. Thompson will be the literary directors, Mr. Pollard will attend to the prospectus, and Mr. Metcalfe will select the theatre. E. J. Henley will be the stage-manager. Neither the theatre nor the actors have been selected as yet. It is the intention to give ten performances during the Winter, the first of which will occur on Nov. 11, when three one-act plays will be presented, to be chosen from the following: *The Rights of the Soul*, by Giuseppe Giacosa, the leading Italian dramatist; a poetic drama by Sudermann; a realistic drama by Brandes, the Danish dramatist, and *From the Clear Sky*, an American play, by Henri Dumay.

The aim of the directors is to produce plays which are of high literary and dramatic merit, irrespective of the nationality of their writers. American plays, if of equal or greater merit, will be preferred to those by foreign authors.

## LOTTA BRINGS SUIT.

Lotta (Charlotte M. Crabtree) has brought suit in Acon, O., against the estate of the late Henry E. Abbey, in that city, to recover \$22,940, the principal and interest on a mortgage given to secure a loan of \$20,000, made in 1895. It is said that a corporation holds a first mortgage that covers the value of the property.

## REFLECTIONS.

Pauline C. Rust and Duré Davidson have changed the title of their play, *An Exchange of Identity*, to *A Soul's Exchange*. The public reading rehearsal will not occur until April. The authors are at work upon a new play, based upon incidents in the late war.

Gertrude Liddy has retired from the Théâtre Français company, Montreal.

Richard T. Brown has left Nellie McHenry's company.

Frank H. Celi, the English baritone, has arrived on this side to arrange for a production of *Stirring Times*.

Tony Denier, Jr., will sail for Europe on Oct. 30, and may appear in London with the Barham and Bailey Shows.

Clement St. Martin has retired from Robert Downing's company.

Duré Davidson will soon retire from *Two Little Vagabonds*. Helen Robertson and J. R. Armstrong left the company last week.

The Moray-Shay company closed last Saturday at Rondout, N. Y. Lillian Lewis closed in this city, and Jean Renolds, at Fishkill, N. Y., on the same date.

Fanny Bloodgood left the St. Louis Imperial Stock company last week, and Al. H. Wilson will soon leave. Discussion is said to have arisen in the company in an effort to decide whether Lawrence Hanley or H. Couster Brinker is the leading man.

Manager Andrew A. McCormick will take a trip through New England with The Highwayman before its Boston opening.

Mrs. W. G. Smyth (Sidney Armstrong) is ill at her home in this city.

Testimony was taken last week before Justice Biehoff in the Supreme Court in Minnie Seligman-Cutting's suit against Henry C. Miner to recover \$5,000 for alleged breach of contract involved in Mr. Miner's failure to produce at Newark in 1894 a play for which the plaintiff had been engaged.

Miner's Eighth Avenue Theatre has been newly painted and now presents the brightest front on the great West Side thoroughfare.

W. A. Brady has purchased the spectacle, *Nature*, which he will send out after it is rewritten by Clay M. Greene.

The New York Colored Church Choir Jubilee Singers gave a concert on Sunday evening at the Murray Hill Theatre.

Julia Arthur's new scenery is built in Philadelphia.

George Mandeville, formerly assistant treasurer at the Third Avenue Theatre, has accepted a similar position with Weber and Fields.

George W. Mitchell and Lillian Schovelin were married yesterday.

Eliza Proctor Otis will appear in her original role in the Denver Broadway Theatre revival of *The Crust of Society*.

T. D. Marks conducted a reception at the Imperial Hotel on Sunday to H. DeWitt, F. R. G. S., London, who arrived on the *Paris* on Saturday.

A Husband by Deputy opened season in Cohoes on Saturday.

Bettina Gerard is in Bellevue Hospital, said to be suffering from paralysis.

It is said that The Good Mr. Best company will be disbanded after the Chicago engagement.

The Czar of Russia has conferred patents of nobility upon Jess and Edouard De Reszke.

James A. Corbett is said to have engaged Henry Guy Carleton to write a play for him. He proposes to engage the best company procurable and give a production which will command respect.

Ada Behan and Augustin Daly's company played *The School for Scandal* at the Grand Theatre, Islington, last week to the largest audience that ever assembled in the house. The company is appearing this week at Liverpool, and every seat in the theatre is sold for the week.

Mrs. Beaumont Packard went to Philadelphia yesterday to be present at the opening there last night of *A Ward of France*, in which her daughter, Maud Winter, is appearing.

The Century Theatre, St. Louis, is to shift its prices according to the character of the performance presented. The *St. Louis Republic* says: "Of course, it will not be possible to lay down a definite rule by which the public may

guess the price of a given performance, but, in general terms, the lower admission charge will be made for the light and airy brand of amusement. The standard Frohman attractions will come in for the standard price." And what of the other standard attractions?

Olga Nethersole will give a performance at Lyceum on Nov. 5 to raise funds for the renovation of Congham Church, which she noticed was in a dilapidated condition while on a recent visit to Sandringham.

Wilton Lackaye has sued Nixon and Zimmerman in Philadelphia to recover \$300, with interest from April 13, 1892.

Michael Morton's farce, *Miss Francis of Yale*, will probably come to New York shortly. Under Brenton Thorpe's management the piece is a decided "go."

J. J. McCloskey calls Louis N. Parker's attention to the fact that in selecting the title *Vagabond King* for his old play, *The King of Peru*, he is using a name that belongs to a play written several years ago by Mr. McCloskey.

Several newspapers published a story last week that W. S. Andrews had "disappeared." Mr. Andrews' friends know that he is in San Francisco, where he went not long ago to visit his son.

Robert Stodart has been appointed associate editor and Eastern representative of the *Dramatic Magazine*, of Chicago. Mr. Stodart is a thoroughly equipped play reviewer and writer on dramatic topics.

Edward C. White states that *Two Little Vagabonds* is booked this season in Newark, N. J., at Jacobs' Theatre—not at the new Columbia Theatre as has been intimated.

Helen Budd, a handsome and talented Detroit girl, has been engaged for The Sporting Duchess company.

John P. Smith is in the Post-Graduate Hospital under the care of the Actors' Fund.

Clyde Fitch has returned after a five months' visit to Europe. He is at work on a new play.

Signor Perugini arrived by the *Paris* on Saturday. He enjoyed his long holiday in England.

The management of the People's Theatre on the Bowery removed the chandelier from the dome of the auditorium the morning the news of the accident at Koldinson's Opera House, Cincinnati, was published.

Adeline Patz was recently taken ill in England and has gone to the Continent to recover. Her illness is not serious. She will sing at Albert Hall, London, in December, and will not sing again in England until the Autumn of next year.

Maud Tannehill has secured an injunction to prevent the use in *The Sweet Miss Fitzwell* of certain lines and business alleged to have been stolen from *The Nancy Hanks*.

Harry Appleton has been engaged as treasurer of the Lyric Theatre.

Jack Sanford, who has been officiating this season as business-manager of Hoyt's Trip to Chinatown, made a flying trip to New York last week to attend to private business. He is to rejoin his company at Los Angeles in about two weeks.

Will H. Barry, manager of the Alhambra Theatre, Chicago, and Joseph M. Gaites, the playwright, have joined hands to produce and manage Mr. Gaites' latest farce-comedy, *The Air Ship*. The piece contains some unique mechanical effects, and will have its first production in January.

Joseph Murphy, the veteran Irish comedian, announces that at the close of his season at the Alhambra Theatre, Chicago, he will visit the Klondike.

Katie Rooney opened her season last week in *The Girl from Ireland*, a farce-comedy written by Harry B. Marshall. Both play and players are said to have scored success. The enterprise is managed by H. C. Dorner and Alex Campbell, with W. C. Elmendorf as general representative.

The first performance of *A Run for Your Money* was given at Racine, Wis., Oct. 17, by the Strohmer's company. It is said to have proved a success. Ada Botner, Albert Mahar, and George Hall made individual hits.

Emily Rigi has secured the rights to *Fedora*.

Julie Kopoway-Karacz, the Hungarian actress and singer, arrived last Friday from Germany to appear on Nov. 4 at the Irving Place Theatre in comic opera.

Katherine E. Oliver gave an entertaining reading from "The Little Minister" at the Marble Collegiate Church, in this city, last Friday.

Mrs. H. C. De Mille has placed the plays *The Danger Signal* and *The Main Line* with T. H. Winnett as sole agent.

Owen Ferree, business-manager of Jacob Lat's Last Stroke company, playing South, while in New Orleans last week was presented with a magnificent Cuban emblem by J. Nelson Pothanna, representative of the Republic of Cuba, and the Cuban societies of New Orleans. Mr. Ferree reports business excellent with *The Last Stroke*, and says that the yellow fever in New Orleans is not so yellow as it is painted.

Mr. and Mrs. De Witt Clinton (Gracie Beebe), have closed with Railroad Jack to join *The Heart of Chicago*, No. 1 company.

Ed. C. Eichelberger has closed with *Rhodes' Merry-makers*.

Mr. and Mrs. Oscar Hall (Josie Winters) have resigned from *A Muk White Flag*.

Frank Carlos Griffith is visiting his cousin, Dr. W. J. Maybury, Surgeon-General of Maine, and treasurer of the new Klondike gold syndicate.

Harry McDonald and Emma De Castro opened yesterday with *Payton's Big Comedy* company at Wheeling, W. Va. The company turned people away last week at Washington, Pa.

Clara Hater resigned from A Bachelor's Honey-moon to accept an engagement with In Old Vienna. As the tour of the latter has been abandoned, Miss Hunter will remain in the city.

It is not generally known that Jo Monkhouse, who played at the Fourteenth Street Theatre in *The Sign of the Cross*, is a son of the popular comedian Harry Monkhouse, who recently visited this country with George Edwards' Gaiety Girl company. It is partly through his father's praises of America and Americans that he accepted the part of the brutal Licinius, although he is an eccentric character comedian and much resembles his father in this particular line, being desirous to see for himself the truth of his father's words. He is a many-sided man, however, having played all lines under George Conquest at the Surrey Theatre, London, and personally managed his father's theatre and companies for the last two years. He is on the look out for good plays to take home with him.

## MATTERS OF FACT.

Edwin S. Abeles is disengaged and invites offers from reputable attractions. Edwin W. Hoff, with offices at 1440 Broadway, is Mr. Abeles' agent.

Craven and Hickman have for sale or on royalty Fred W. Sidney's musical comedy, *Queen of Hearts*. It was originally produced by Manola and John Mason at the Boston Museum, and toured by a whole season. It is suitable to a star comedienne or prima donna. Craven and Hickman's office is at Room 15, 1441 Broadway.

Junius Howe is open to consider offers as manager or advance agent. He has a wide experience and been associated with many of the best attractions. Communications in care of THE MIRROR will reach him.

T. H. Winnett has added to his business by furnishing talent of all kinds for clubs and societies. A special feature is the production of plays by untried authors. Lewis Mitchell is associated in the enterprise of the latest features and the offices are located in the Knickerbocker Theatre Building.

Frank Hayden, the actor singer with Bessie Bonehill in *Little Monte Cristo*, is now at liberty. Mr. Hayden was for several seasons with the Kimball-Corinne Opera company, producing all their plays and designing the costumes.

John W. Vogel's *Darkest America* opened at Adams' East End Theatre, Pittsburgh, Pa., Thursday, Oct. 14, to the largest and most enthusiastic audience ever witnessed in that beautiful playhouse. The performance was pronounced by press and public as novel and pleasing, and hits were made by Mmes. Cordelia, Billy McClain, Lawrence Chennault, Eddie Winn, Hampton and Johnson, John Kucker, Harry Waters, Sally Lee, and Lillie Woods. The company is now on its way East and will soon be seen in New York at one of the leading theatres.

Joseph O'Meara, who is touring the West in romantic drama, is reported to be meeting with success. Mr. O'Meara was formerly leading man with *Rhea*.

The Madeline of Fort Reno company has been strengthened by the addition of Adelaide Fitz-Alien, who has been secured to play the title role. Miss Fitz-Alien was Alexander Salvini's leading support for several seasons, her work always meriting high commendation from the press. Madeline of Fort Reno will be seen at the People's Theatre, this city, some time this season.

A comedian with a strong specialty and a good dancer is wanted to play the *Private in A Muk White Flag*, by manager Thomas W. Kieley. Applications should be made by wire.

Frederick Arundel, musical director of the late Bu-Pep company, invites offers for the balance of the season. He may be addressed care this office.

Flossie Grey, who has had experience on the German stage for three and a half years, wants engagement. Her address is 314 East Thirty-fifth Street.

Ella Bailey Robertson has left Jean Renolds' company and is at liberty. Negro and Irish dialect parts are her specialty.

Business continues with a boom at Lothrop's Opera House, Worcester, Mass., and Manager Wilton is wearing the broadest of smiles.

Frank Lee Miles, manager of the Miles Ideal Stock company, has recovered from his illness. The company, headed by the young star John E. Miles, has met with pronounced success, returns dates having been requested over the entire U. S. A.

Charles A. Pusey, late comedian with E. E. Rice, assisted by Margaret Ashton, prima donna soprano, and master Arthur Leonard, the boy actor, in *Samuel H. Speck's* operatic burlesque, *Little Napoleon*, have met with success. Their performance is said to be a positive novelty.

Kaiser's Grand Opera House, Mahanoy City, Pa., is a thoroughly modern, beautiful building of recent construction, fitted with all the latest appliances for the comfort of its audience and the players. Only the best attractions visiting one-night stands are played. Mahanoy City has a drawing population of 35,000, and excellent railroad facilities. The house is equipped with twenty-four complete sets of scenery. J. J. Quirk continues as manager.

Willis Granger, playing the leading business with the S. W. Brady Stock company, has been receiving high praise from the press for his clever, artistic and conscientious work. He has scored big in every part he has engaged, which includes Keefe O'Keefe in *Nancy & Co.*, John Fremmer in *Woman Against Woman*, Sir Rudolph Woodstock in *The Jilt*, Jack Henderson in *Caprice*, and Cornelius Griffin in *Niobe*.

Managers of small towns in Pennsylvania are requested to send their open time after Nov. 8 to Alfred Barnham, care this office.

O'Hooligan's Wedding did a big business at the Eden Theatre, Paterson, N. J., recently. Manager Louney has consequently booked it a return date in March.

A first-class attraction can secure the week of Nov. 15 which is open at Keith's Opera House, Providence, R. I., by applying at once to J. T. Fynes.

Richard Pitrot, the mimic, after a successful tour over the Orpheum circuit, will open Oct. 31 at the Auditorium, Kansas City, after which he will begin a ten weeks' engagement with Colonel Hopkins' circuit.

Manager W. L. Rowland is only playing the best attractions at the Park City Theatre, Bridgeport, Conn., where business has continued good since the opening. Owing to the changing of dates and cancellations a number of dates have been thrown open, including some immediate ones. Thanksgiving and New Year's are among the untried time.

Carlin and Clark have proven one of the hits of the Indian company in their German specialty. They have received an offer to star in a well-known farce-comedy next season, which they are holding under advisement.

Otey Shattuck and Minnie Bernard will accept engagements with farce-comedy, vaudeville, or dramatic attraction. They have an eighteen-minute sketch entitled *Country Kids*.

Evelyn Aubrey has favorably impressed her audiences by her good work in *Shanty Town*.

James H. Wallick's *A Guilty Mother* was produced in Chicago at the Alhambra Theatre on Sunday to the two largest houses of the season.

Walter E. Perkins states that his part in *My Wife's Step-Husband* was not suited to his abilities, it being straight comedy, whereas his successes have been in eccentric comedy or character roles.



## THE VAUDEVILLE STAGE

SHE IS BACK IN VAUDEVILLE.



LILLIAN GREEN.

This is a picture of Lillian Green, who made a pronounced hit in vaudeville a couple of years ago, and who has returned to that field after a retirement of several months. Miss Green has joined Dorothy Neville, and is a member of the Gaiety Trio, who present a sketch called *The Music Hall Singer*. Miss Green is pretty and vivacious, and sings excellently. Her numerous admirers will be glad to see her once more in the ranks of the entertainers.

## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

Four big stars head the bill this week. They are Ida Klein, the operatic prima donna, who makes her New York debut as a vaudeville star; Patricia, who presents *A New Year's Dream* for the last time in New York; Felix Morris, who is seen for the first time here in *The Old Musician*, and Joe Cawthorn, who has his budget of jokes and his concertina. The other features are the biograph, *St. Helena*, Ben Ali's Troupe of Arabs, Howley and Leslie, sketch duo; Phyllis Allen, ballet singer; Lew Randall, dancer; the Newsboys' Quintet; Joe Welch, Bohemian impersonator; W. J. Miles, Emerson and Schatz, W. Rosario, and others.

## Tony Pastor's.

J. K. Emmet and Anna Mortland present *Artie's Dream*, by Charles Dickson and May M. Ward. Cushman and Holcombe, duettists; the Four Cohans in their new sketch, *Money to Burn*, and Curtis and Gordon, boxers and bag-punchers, are the stars of a bill, which includes Fisher and Crowell, comedy duo; Lawrence and Harrington, character sketch artists; C. W. Littlefield, mimic; Edwin R. Lang, tramp comedian; Francis Sisters, coubrettes; Bates and Bates, musical sketch artists; the Shearers, sketch artists; the Tanakas, jugglers and illusionists, and Lawson and Ward, bicycle experts.

## Hammerstein's Olympia.

The Grand Opera Tableaux continue the feature of the bill. Florrie West heads the olio, which includes Charles T. Aldrich, Titania, the American Comedy Four, Harry Parker's dogs, and the Three Polos.

## Proctor's.

Charles Leonard Fletcher and Sylvia Lisle present for the first time a new musical comedy, called *A Lesson in Love*. R. J. Ratcliffe and Ethel Chase Sprague make their vaudeville debut in a comedy called *The Black Butterfly*. The living pictures are continued, with some new subjects. The other features are Sydney Grant and Miss Norton, society entertainers; the Northern Troupe of dancers, who make their first appearance here; Chip, the boy comedian; Lynch and Jewell, comedians; Murphy and Mack, comedians; the Carmen Sisters, duettists; Jones, Grant and Jones, negro comedians; De Hollis and Vallora, jugglers; Annette Wilsey, serio-comic; John O'Halloran, mimic, and Charles and Mae Stanley, comedy wire act.

## Pleasure Palace.

Weber and Fields' Vaudeville Club Burlesque company makes its first appearance in New York. The girl from China is presented with a good cast, headed by Helena Sallinger. The olio includes Caron and Herbert, comedy acrobats; Troja, comedienne; Lewis and Fields, comedians; the Carr Family of acrobats; Cook and Senora, comedy duo; the Six Sisters Picchiani, acrobats; the Dunhams, triple bar performers; Douglas and Ford, dancers; Walker Sisters, duettists, and the Alpine Tyrolean Trio.

## Koster and Mal's.

The same big bill is on here this week. Besides the Faust ballet, with its English dancers, and Cleo De Mirode, there are Marie Lloyd, comedienne; Paola Del Monte, chanteuse; the Griffiths Brothers, eccentric comedians; Lina Pantzer, wire walker, and Mlle. Bombello, and modeler.

## Weber and Fields' Music Hall.

Vesta Tilley is still the bright star of the bill. The Pantzer Brothers, head balancers, and Professor Wightman, clay modeler, are also in the olio. The Glad Hand remains the main feature of the bill. In the cast are Weber and Fields, John T. Kelly, Ross and Fenton, Sam Bernard, Peter F. Dailey, Truly Shattuck, and Sylvia Thorne.

## The Burlesque Houses.

MINER'S BOWERY.—Joseph Jermon's Black Crook Extravaganza company provides the week's entertainment at this house.

THE LONDON.—Weber's Parisian Widows make their downtown debut this week.

MINER'S EIGHTH AVENUE.—The Gay Girls of Gotham were introduced last evening to the Gothamites.

OLYMPIC.—Fred Rider's New Night Owls have perched for the present week in Harlem.

## LAST WEEK'S HILLS.

TONY PASTOR'S.—Lew Dockstader spent a second week of success, and, although he was next to the last feature on the bill, he managed to hold the attention of his audiences excellently. Mr. Dockstader is always abreast of the times, and he is deserving of the greatest praise for his ceaseless industry in getting new material for his monologues. He sings more than he used to, and some of his songs made pronounced hits. One in particular, called "I Want My Lulu," was redemanded several times. A little boy in the gallery gave him great assistance in the rendition of this song. Carrie Scott, whose name was next to Mr. Dockstader's on the programme, gave an impersonation of a tough girl. Her method of entertaining is peculiar and original, and she made quite a hit with her songs and "patter." Cora Rountt looked as pretty as ever, and sang her songs with much enthusiasm. Howe and Edwards were seen in a comedy sketch, in which Mr. Howe played a good many laughs with their dialogue, and Miss Edwards singing made a hit. Mr. Howe played on a small harp, accompanying himself as he sang and danced about the stage. The sketch, in its entirety, made a hit. Conway and Leland rode on their duplex bicycle, and did all sorts of one-legged acrobatic tricks. The pictures shown by Joseph Menchen's machine, "La Pinna Par," were all good, especially one taken from a moving boat, showing the turning of a man of war in midstream. The Reed Birds did a little of everything. Byron and Blanch, Professor Wallace, Edward F. Reynolds, the Clifford Sisters, and Monsieur Dollac's Parisian Art Spectacle were also in the bill.

WEBER AND FIELDS' MUSIC HALL.—Ross and Fenton presented a new sketch called *Just Like A Woman*, for the first time on any stage. It was written by Mr. Ross, and differs greatly from any of the travesties in which they have hitherto appeared. Miss Fenton appeared as a young wife who has just about lost patience with her husband, who loves the cap that cheers and infuriates at the same time. Mr. Ross was the husband. After a good deal of talk, the wife bursts into tears. This has a sobering effect on the husband, who drops the glass of liquor he is just about to drink, begs forgiveness and promises to be better in the future. She forgives him, and the curtain falls on the couple in a fond embrace. The end of the sketch is quite serious; but in spite of that fact it made quite a good impression. A song sung by Mr. Ross is the best thing in the sketch. The melody is arranged in waltz time and has an original twist that is very pleasing. W. West and Minnie Poore assisted in the parts of two servants. Vesta Tilley, the charming English comedienne, continued to make the biggest kind of a hit with her new songs, which are being whistled all over town. Gertrude Mansfield opened the bill with three songs. She had a change of costume for each one, and looked particularly fetching in her suit of red tights. The Glad Hand continued its run.

PLEASURE PALACE.—The Broom Midgets and their company, with several added attractions, drew splendid houses throughout the week. Chief among the entertainers was Bonnie Bonnie Bonhill, who won the hearts of every one with her fetching smile and her dainty art. She is one of the cleverest entertainers before the public to-day, and the affectionate regard in which she is held was proven last week by the hearty and spontaneous applause which greeted each and every song she sang. She began with "I'm the Bonny Friend of Albert, Prince of Wales," and then sang "Boys Will Be Boys," "Why Do They Do It?" and "One New York." Stanley Whiting made his first appearance in New York since his successful tour of the Pacific Slope, and scored a splendid hit with his rag-time piano playing and singing. His new song, "Synopated Sandy," which is written in the ragged kind of rag time, made a big hit, and was redemanded several times. His colored assistant came in for his share of the applause. The Rossows are as "cute" a little team as ever, and their imitation of the Corbett-Fitzsimmons fight aroused the enthusiasm of the audience to a high pitch. Colby and Way presented their specialty of ventriloquism and dancing, which met with great approval. Miss Way's impersonation of a doll is almost perfect, and Mr. Colby makes his dummies say some funny things. The Sisters Picchiani went through their remarkable tumbling act and, under the name of the Carr Family, presented a pleasing acrobatic perch act. The Northern Troupe of dancers repeated their success of the week before. The Contour Brothers were applauded for their daring feats in the acrobatic line. Harry Howard, with the assistance of Professor Abt, sang some taking popular songs, with appropriate and artistic illustrations. "Whisper Your Mother's Name" and "She's the Mother of the Girl I Love" were his best selections. Mlle. Chalet did some smart work on the wire. Detrelli and Clemenso combined clowning and music, and Armin and Wagner did their "Grand Opera in the Kitchen" specialty with considerable success.

PROCTOR'S.—Splendid houses were the rule here last week, and no wonder, for the bill, as a whole, was excellent, and contained the names of some stars of wide reputation and much talent. Mrs. George S. Knight made her first appearance in vaudeville, assisted by Hugh Arnott and Julian Greer, presenting *The Circus Rider*, which was formerly in Rosina Vokes' repertoire. The programme stated that the farce was by Mrs. Charles Dumas, and had been rearranged and improved by Hugh Arnott. Mrs. Knight made a splendid appearance in a remarkably unique and pretty dress. She acted with a good deal of dash, and was especially good in her imitation of the equestrian who uses the lounge as a substitute for the fiery steed of the arena. Mr. Arnott and Mr. Greer were efficient as Lord Norton and Lord Weldon. The "improvements" in the play made by Mr. Arnott consist principally of pantomime, illustrating the methods of a wire walker and a dog trainer. Charles T. Ellis was warmly welcomed, and, of course, made a pronounced hit in his bright skit, *Mrs. Hogan's Music Teacher*. His songs, especially "Please, Mr. Santa Claus, Don't Forget Me," were encored again and again. Mrs. Ellis was excellent as Mrs. Hogan, and Little Clara Barry (a young daughter of Billy Barry) acted the part of the child to perfection. Nellie Waters, who can sing a coon ditty or an Irish "Come-all-ye" equally well, made a pronounced hit, and was encored repeatedly. She has a song called "McDoodle the Yodler," which is

a gem in its way. Marie Loftus sang the songs with which she made hits at Weber and Fields, and they were received with great favor. Master Andrew Byrne, a boy violinist, made his first appearance in vaudeville, and displayed talent remarkable for one so young. He played a long selection entirely from memory, and was rewarded with an encore. Robert Garnella, formerly of the Acme Four, assisted by May Shirk, was seen in a new skit in which his eccentric methods found plenty of opportunity for exploitation. Alice Linton imitated Chevalier in "The Old Kent Road," and also made a hit with Ford and Stratton's song, "I Love You in the Same Old Way." Gracey and Burnett were successful in their attempts to provoke laughter with their comedy work. Billy Williams imitated the mannerisms of political orators, and had a few happy hits in his monologues. The Fatherland Quartette, Half and Yost, Cliff Farrell, Kathleen Bennett, and the Brownings were also in the bill. The fine production of living pictures continued to prove a highly interesting feature of the performance.

KEITH'S UNION SQUARE.—Lillian Burkhart revived her great success of last season, *Dropping A Hint*, and it made even a better impression than before. Miss Burkhart's taste in dress was again shown in an elegant costume of velvet, trimmed with lace, which was very becoming. Her acting in this very bright comedy-drama of Grant Stewart's was warmly appreciated by the large audiences which packed the theater at every performance. She expressed the emotions of the girl who is doing her best to make her bashful lover propose admirably, and won a laugh with almost every line she spoke. Forest Flood was excellent as the half-bashful, half-brave young man and gave Miss Burkhart splendid support. The José Quintette, headed by R. J. José, made their first appearance in New York, and scored a hit in a sketch in which they talked little and sang much. Four of them make their entrance in a rowboat, dressed in natty yachting suits. They serenaded Mr. José, who soon appeared and sang two pretty ballads, one of which, "I Love You in the Same Old Way," made a big hit. José's voice is as good as ever, but it is more of a tenor than it was, and he does not reach the high notes which he used to touch years ago. The quintette, as a whole, made a very pleasing impression, and they won plenty of encores. One of their best selections is "The Owl and the Pussy Cat," set to the music of the "Crossbow" song from Robin Hood. Isabelle Urquhart, assisted by Sidney Wilmer and Walter Vincent, made her reappearance in the comedietta, *In Durango Vile*, in which she made a hit here last season. The funny episodes kept the audience in the best of humor. Polk and Collins proved themselves experts on the banjo. Little Anna Laughlin recited some selections in pleasing fashion. Flakowsky did his animal and firework imitations excellently. Macart's dogs and monkeys tickled the fancy of the children with their amusing tricks. Lawson and Ward took the place of the Three Powers Brothers, who were obliged to cancel on account of the death of their mother. A view of the new entrance of Keith's Boston theatre was shown on the biograph. Eldora and Noima, the Banacha, Forbes and Doyle, Merritt and Gallagher, the La Porte Sisters, and Servais Le Roy were also in the bill.

KOSTER AND BIAL'S.—Marie Lloyd faced a big audience when she made her reappearance in America last week. She is a trifle plumper than she used to be, but she has the same effective, snappy way of singing her songs, which are nearly all new. She began with a very catchy trifle called "Not For the Very Best Man That Ever Got into a Pair of Trousers." Then in quick succession, with a change of dress for each ditty, she sang "The French Maid," "Won't You Be My Saturday Till Monday?" "The Bar Maid," a Spanish song, and "She'd Never Had Her Ticket Punched before." The songs had evidently been revised for the occasion, as there was only a suggestion of spiciness in each one, but in spite of that Miss Lloyd must be credited with making a hit. Like the majority of English performers, Miss Lloyd pays particular attention to her enunciation, and the satisfaction of being able to catch every word without having to strain one's ears is a distinct pleasure in itself. All of Miss Lloyd's songs have catchy airs. "The Bar Maid" is particularly good, and in spite of the fact that it had been heard here before, it was as good as new, as she sang it very well indeed. Paola Del Monte, who sings in several languages, added to her success by a very "cute" rendition of "All Coons Look Alike to Me." This made a hit, and she had to sing it twice. The Brothers Griffiths and their Blondin donkey act continued to fill the house with laughter. They are picking up lots of American slang, and their act will be quite up to date in a week or two. The big Faust ballet, with pretty Cleo De Mirode; Lina Pantzer, the De Koch Troupe, and Mlle. Bombello, continued their success.

HAMMERSTEIN'S OLYMPIA.—A new idea in the living picture line, invented by Mr. Hammerstein, was shown for the first time. It consisted of several tableaux from grand operas in which soloists sang operatic selections. Louise Hepler made a splendid impression as Venus in the Hammerstein picture. Florrie West scored a big hit with her song. Charles T. Aldrich, the Palos, Parker's Dogs, the Ventesis, Titania, and the American Comedy Four presented pleasing specialties.

## FOREIGN NOTES.

"Drunk But Orderly" is the name of a song which is popular in England. Another pretty song title is "The Bloke With the Billy-Cock Hat."

"The Little Spark," an English performer, is described on the bills as being "A Pathetic Balladist, Tricky Songist, Ideal Descriptivist, Cooney Comedian, and Graceful Song and Dancer." Regards to E. D. Price, editor of the *Pleasure Palace* programme.

Rachel Walker, "the Creole nightingale," has made a hit at the London Pavilion.

A London theatrical customer advertises "Tights For the Million." Can there be as many actors as that in London?

Wilson and Waring, the American comedy duo, are credited in a recent criticism with using no chestnuts.

Felix McGlenon composed Marie Loftus' entire repertoire of twelve songs for her American engagement.

Barnum and Bailey's Circus will be seen at the Olympia, London, about Christmas time.

Dan Leno's latest title is "London's Prince Laughter-Lifter."

The chairman is being done away with in the English music halls.

Song-pirates are playing havoc with some of the London song publishers.

One of the new English songs is called "When the Sunflowers Gently Fall."

## A CLEVER FOREIGN STAR.



Photo copyrighted, 1897, by R. J. Felt, N. Y.

Mlle. DEL MONTE.

In the big galaxy of foreign stars who are at present pleasing big audiences at Koster and Bial's, Paola Del Monte shines with great brilliancy. In the great fuss that was made over the appearance of Cleo De Mirode, Mlle. Del Monte did not receive the recognition she deserves. This was a great injustice, for she is one of the brightest and cleverest entertainers of her class from over the seas.

A Mignon man, through the courtesy of Alfred E. Aaron, the genial and gentlemanly manager of Koster and Bial's, had a very pleasant chat with the vivacious singer one day last week. Mlle. Del Monte had arisen only a few moments before, and had not, as she said, had time to fix herself for company. In spite of that she looked charming, with her mass of brown hair framing her face, which, while not strikingly pretty, is intensely interesting, with its speaking eyes and ever changing expressions.

In the course of the interview it was learned that Mlle. Del Monte was born in France, of Spanish and French parents. Early in life she had shown great talent for music, both vocal and instrumental. When she was fifteen years of age a wild desire to appear in public took possession of her, and as she could not accomplish her object in any other way, she decided to run away from home. She reached Madrid, and in that famous old city made her first appearance on any stage.

Since that time she has sung in all the capitals of Europe with great success. She sings equally well in Spanish, French and Italian, and can converse in these and several other languages. When Mr. Aaron was in Europe last summer he met her, heard her sing, and made her a very flattering offer to appear in New York. She wanted to accept it, but an engagement in Berlin seemed to stand in the way, until she suddenly made up her mind to send word to the Berlin manager that she was too ill to keep the engagement, and that she would have to go to some celebrated springs to have her health restored. Instead of doing this, she came right to New York, reaching here in time to appear in the opening bill. She made a hit with her French and Spanish songs, which she sings with rare charm, but she determined to learn an English song at once, so that she could please all tastes in the audience. It did not take her long to master the words and music of "All Coons Look Alike to Me," which she renders in a way peculiarly her own, with the oddest little cake-walk that has ever been done on the local stage. Mlle. Del Monte sent her secretary over to the theatre to get her collection of jewels, and when they were spread out on the table they made Tim Mignon man's eyes blink. Otero was supposed to have a fine lot of jewelry, but Del Monte's ornaments make the Spanish dancer's trinkets "look like 30 cents," as they say on the East Side. In the first place, there is a necklace made of seven hundred and seventy rare pearls, which goes around her neck several times. Attached to this is a heart-shaped locket, studded with diamonds. Then there are two diamond necklaces made of perfect stones, any one of which would make the heart of an engaged girl jump for joy if set in a ring. A pair of earrings made of two of the rarest emeralds ever seen surrounded with diamonds, are valued at \$7,500. Then there are brooches, set with rubies of great brilliancy, and finger rings fit to adorn the hand of an empress; and stick pins of quaint design, and diamond stars, and dozens of other pretty things, all ornamented with precious stones of great beauty and value. The entire collection would remind one of the sight that must have greeted Aladdin when the Genie took him into the cave of jewels. A Russian Count, to whom she is engaged to be married, it is said, presented all of these ornaments to the fair singer. He is devoted to her, and it is asserted that she had to slip away to America without letting him know of her plan. She is more than delighted with her success in New York, and cannot say enough in praise of the public that has treated her so kindly.

London is the only great city in which Mlle. Del Monte has not yet appeared. She has had plenty of offers to sing there, but her engagements on the Continent prevented her from accepting any of them. She hopes to make her London debut within a few months, however, and if she makes as good an impression there as she has in New York, she says she will be more than satisfied.

## GEORGE THATCHER AS A LANDLORD.

George Thatcher, the merry minstrel boy, has rented a road house near Fanwood, N. J., and will open it as soon as he can secure a license from the Union County Court.

Mr. Thatcher has in his time made countless thousands laugh and grow fat, by rattling off his fusillade of bright remarks, and they will unite in the wish that the man who has done so much to make them forget the cares and worries of this cold, hard world may enjoy great prosperity in his new venture.

The hotel will undoubtedly be largely patronized by bicyclists, and the chances are that the wheelmen will find George's society so entertaining that they will forget to go home, and he will be able to roll up big bills against them for stabling the silent steeds and furnishing sleeping accommodations. The best of everything



will be kept in the house except chestnuts, which Mr. Thatcher will not have on his menu even for members of the L. A. W.

#### RITA BRONSON'S STORYETTE.

Rita Bronson, of the vaudeville team, Fred and Rita Bronson, has a short story in the current number of *Peter's Magazine*. It is interesting and well written, and shows that Mrs. Bronson's talents are not confined to the stage.

#### RITCHIE WRITES FROM LONDON.

A letter from W. E. Ritchie, the tramp cyclist, who has made a hit in London, was received at the Mirror office last week. In it, among other things, he says: "I remain at the Palace, London, until Dec. 18, and go from there to Liverpool to open on Dec. 20, to play a four-months' engagement, creating the tramp part of 'the man all fattened and torn, who kissed the maiden all forlorn' in a pantomime called *The House That Jack Built*. Emma Pollock, formerly of Harrigan's company, plays the forlorn maiden. There are thirty principals and a chorus and ballet of two hundred in the production. All the American acts at the Palace are going well. Wilson and Waring are great favorites, and the De Forests have been engaged indefinitely. Beautiful Doyo is a big favorite, and Sadie Jerome has made a good impression. Kilpatrick and Barber's new act has made a big hit, and they have been engaged for six weeks at the Alhambra. The Valdres are in Liverpool. Lois Fuller opened Sept. 20. Her manager, Stevens, is thinking of going to Klondike. Miss Francis of Yale is a big hit, and is looked upon as another Charley's Aunt. Adele Ritchie (no relation) has made a big hit. The *Daily Telegraph*, speaking of her performance, says: 'She can remain here forever.'"

#### MUSIC HALL CASE DECISION.

The case against E. D. Price, as business manager of the Pleasure Palace, for violating the theatrical law by allowing drinks to be sold in the Pleasure Palace during a performance, was dismissed by Magistrate Kudlich in the Yorkville Police Court on Thursday last. The Magistrate held that the old blue law was not intended to apply to the music halls of the present day. A similar case was tried before Magistrate Kudlich several months ago, and was dismissed in the same way. The other cases are being considered by different Magistrates and they may hold different views. The case which caused the wholesale attack on the music halls has been taken off, and the whole matter will probably be settled in a manner satisfactory to the parties interested.

#### STARS HAVE A WAR OF WORDS.

Marie Lloyd and Paola Del Monte, whose names appear in the same kind of type in Koster and Bial's programme, had a slight disagreement one night last week, in which Miss Del Monte used French, Spanish and Italian to express her feelings, while Marie Lloyd spoke her mind in the very plainest kind of English. It was all about a position on the bill. Both wanted to close the first part of the programme, as each considered herself entitled to the distinction. Mr. Aaron stepped in as peace maker and settled the matter by arranging that the stars shall hereafter alternate in the place of honor. The life of a manager of foreign stars is not a happy one.

#### VESTA TILLEY'S TOUR.

Vesta Tilley will head a big vaudeville company which will be sent on a tour of the big cities at the close of Miss Tilley's very successful engagement at Weber and Fields' Broadway Music Hall. The company will be under the direction of Weber and Fields, and will play in first-class houses only. It is expected that Miss Tilley will prove a big drawing card on the road.

#### HARLEM MUSIC HALL LEASED.

The Harlem Music Hall, which had such an inauspicious opening, has been leased to Hurtig, Seamon and Tuck, who will pay an annual rental of \$12,000 a year. The lease is for five years, with the privilege of a renewal. Hurtig and Seamon are vaudeville agents and managers of the St. Nicholas Music Hall, and Samuel Tuck, the other lessee, is a wine merchant. The house will reopen under the new regime on Nov. 1.

#### VAUDEVILLE JOTTINGS.

M. Whitmark and Sons have secured a song entitled "My Love's a Gambler's Man," by Maurice Bulger and Maurice Levi. Jane Whitbeck is making a big hit with it.

Bennie Bonchill made a big hit at the Pleasure Palace last week, and her song, "That's When You Learn to Love Them More and More," and "I'm the Bosom Friend of Albert, Prince of Wales," were well received.

Loney Haskell will fill engagements at Keith's, Philadelphia, Oct. 18, and Hyde and Behman's, Brooklyn, Oct. 25. After that he will play outside of New York and vicinity for the rest of the season.

Fillis' Troupe of Trained Dogs sailed from Europe on Saturday last. They have been specially engaged for the Keith circuit, and will make their debut at the Union Square on Nov. 1.

Harry Bubb has joined the Wood Sisters' Burlesque co. as business representative.

James Cooper, a swimmer, and Dot Sonwell, a snake charmer, engaged in a row on the street in Harlem on the evening of Oct. 11. A policeman took them in. On the way to the station Miss Sonwell took a fit and was taken to the hospital.

Louise Dempsey is featuring Charles Horwitz's song, "You'll Never Find Another Love Like Mine," with great success.

James F. Hoey is still ill at his home in Sayville, L. I.

James L. Lederer, formerly one of the managers of the Harlem Music Hall, who was accused of a violation of the theatrical license law, was discharged in the Harlem Police Court last week, as the hall had been closed.

Here is a very interesting item from the programme of Koster and Bial's: "Cleo de Merode's complexion is of the type known to the French 'mot.' It is as clear as old ivory, colorless with the pallor of perfect health, and transparent as porcelain. Best of all, it is her veritable own."

Lottie Collins will go to West Baden, Indiana, to take a course of treatment for rheumatism. When she returns to New York she will probably join a dramatic company.

Mrs. Alice J. Shaw and the Pantzer Trio have brought suit against George W. and James L. Lederer for alleged arrears of salary for performing at the Harlem Music Hall. Mrs. Shaw claims \$60.50 and the Pantzers \$40.20.

Ermuni, the spectacular dancer, has added to her other productions that of the snow dance. The effect is produced by lights, and while she is dancing in mid-air the snow storm rages, making the audience feel as if they were in a blizzard in the great Northwest. This dance is original with Ermuni and will be protected by law.

R. J. Jose made a hit last week at Keith's with Ford and Bratton's "I Love You in the Same Old

Way." This song is becoming very popular and is being sung by Maxwell and Simpson, Fanny Rice, Millard and Alexander, Annie Whitney, F. H. Wilson, Alice Linton, Joe Natus, and others.

Jack Faust, who has been ahead of the Big Sensation co. since its origin, will exchange places with Charles Venable, who is in advance of The City Sports.

Reid and Halvers joined the O'Hooligan Wedding co. last week in Paterson, to strengthen the organization for that week.

Madge Ellis seems to have made a very big hit in Johannesburg. One of the papers in speaking of her performance said: "She aroused the audience to an ecstasy of enthusiasm." The sight as the audience landed on the floor in epileptic fits must have been thrilling in the extreme.

Sylvia Lisle, who is appearing at Proctor's this week with Charles Leonard Fletcher, is a daughter of the late Captain Felix McCurdy, U. S. N., and a niece of J. Pierpont Morgan, the great financier. She is a member of the Daughters of the Revolution and of the Colonial Dames, and is well known in society, especially in Philadelphia, where her father was in command of the Navy Yard for some years.

F. Edward Collette, of Romer and Collette, says he intends to go to Klondike in the Spring. He is a fine, broad shouldered, able-bodied young man, and if necessary he could handle a pick and shovel in a hunt for the shining metal in the mines, in case he does not find it in the show business.

E. J. Nugent is running some very successful Sunday concerts at the Star Theatre. Last Sunday evening the bill included Lew Duchesne, Joseph J. Downing, Charles B. Ward, Joe Cartwright, Arthur E. Moulton, Ben Harney, Kitty Mitchell, Myra Davis, Cora Routt, the Stewart Sisters, Kathryn Klen, Augusta Obstrom, Bernard, Rebecca McKenzie and McAvoy and Collins.

James Kelly, of A Hired Girl, is making a big hit with William Devere's Irish song, "What'll I Do to McAdoo?"

George Bryton, the clever English character artist, has just finished a very successful tour over the Castle-Kohl-Hopkins circuit.

George L. Spaulding was the guest of George M. Cohen, of the Four Cohans, during the former's business visit to Boston last week.

Robert Grau has come to the front again. Last week he resumed his booking business and booked over \$8,000 worth of acts.

Dolline Cole and Charles Falke are among the well-known singers who are making hits with "Let Bygones Be Bygones" and "No More Carresses From You."

George C. Boniface and Nona Ferner are rehearsing a new sketch by George Moore, a promising young author of this city, which they expect to produce shortly.

Troja is the feature of the bill at the Pleasure Palace this week. E. D. Price says she uses a submarine express to bring over the latest English songs.

The Five Eddys, three men and two women, who do a sensational acrobatic act, have been engaged to appear at the Pleasure Palace next month. They perform in evening dress, and one of them turns a double somersault from shoulder to shoulder, a hitherto unheard of feat.

Maxwell and Simpson were the stars at Poli's, in New Haven, last week, and made a pronounced hit with their illustrated songs.

Emilie Edwards, who made a hit at Pastor's last week with her musical monologue, has written a sketch for two people, called *So Near the Fall*, which is said by those who have read it to be excellent.

Dolly Mestayer is singing "Girl from Paris" and "Since Mary Went Away."

Two well-known Dutch comedians stood up in a Boston variety theatre recently and denounced a team of German dolls on the stage, who, they claimed, had stolen the best things in their act. The men on the stage retaliated by accusing the disturbers of having injured another team in the same way several years ago.

The Cherry Sisters played in Kansas City recently, and had to ring down the curtain before their act was finished, owing to the enthusiasm of the audience which packed the Gillis Opera House.

James R. Adams has returned to New York after a very successful tour of the Western vaudeville houses. His sketch, *After the Election*, is now in splendid running order.

Harriet Webb, the well-known dramatic reader, will make her vaudeville debut at Keith's Union Square Theatre on Oct. 25. Pauline Hall will also be a feature of the bill on the same date.

The prices at the Pleasure Palace have been arranged so that the best orchestra seats are reserved at 50 cents. Even the 25-cent gallery seats are reserved. The attractions since the opening have been of a high order of excellence, and this fact, together with the popular prices, has caused the pretty theatre to be crowded at every performance.

Through an oversight Florrie West's name was omitted from the list of performers appearing at Olympia last week. Miss West was very much in the bill and made such a pronounced hit that she has been re-engaged for this week.

Hastings and Wright continue to make a hit with "I'm the Bosom Friend of Albert, Prince of Wales."

Pearl Andrews has secured a sketch by Percy Denton, in which she will appear, assisted by several colored boys.

Lida Clark will make a tour of the Keith circuit shortly.

The Nosses have had a very flattering offer from one of the leading managers in Central America, to make an extended tour of Central and South America.

Will H. Fox was on Broadway yesterday, looking very well. He is appearing this week at the Metropolitan Theatre with Hopkins' Trans-Oceanics.

C. Garvin Gilmaine, a well-known entertainer, who is said to be a clever monologist, will make his vaudeville debut shortly under Robert Grau's direction.

Elvia Francelli and Tom Lewis are continuing their successful tour of the West. In their new act they sing "The Yeoman's Wedding Song," "Parla," "I Love You," and "The Creole Love Song."

Ada Sweeney is in her fifth week at the Centennial Exposition, Nashville. She has played four weeks at the Grand Opera House and three weeks at Glendale Park.

Edward J. McBride, a banjoist of St. Louis, died in that city last week. His last request was that the music at his funeral be played on banjos. This was carried out. "Nearer, My God, To Thee" and "Mama's in the Cold, Cold Ground" were the selections rendered. According to a Western paper, McBride was one of the only two persons in America who could play the overture to William Tell on the banjo.

The Bland Sisters deny that they have signed with the Bryant and Watson Burlesque co.

#### VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Hopkins Theatre: Manager Hopkins as usual wears a large smile of satisfaction, as the large crowds of people file up in line for admission to his pretty house. In the bill there are many old familiar faces, which Lew Hawkins heads. The California Trio, the Whitney Brothers, Arline Rumsey, Wertz and Adair, T. Nelson Downs, Frankie Sisters, and the Hopkins ladies' orchestra are also in the bill.

Haymarket Theatre: Manager Jay Rial has very little worry from a financial standpoint, as his popular west side house is doing a fine business. The bill is made up of Hope Booth, Edmund Hayes and Emily Lytton, whose work has been received with much favor during the past two weeks; Mazuz and Hasset, the International Trio, Allen and Delmain, Smith, Meyer, and Meyer, Raymond Musical Trio, Behan and Dakin, Hughes and Hughes, the Briders, Albert Hawthorne, and Graver and Bland. Olympic Theatre: The following people are pleas-

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ing large audiences: Filson and Erol, in a new comedy entitled *A Trip on the Derby*, which has made a hit; Johnny Carroll, who is always welcome; Ray L. Royce, Neville and Barlow, Mile Leopoldine, Olschansky and Lony, and many others.

Chicago Opera House: Countess von Hatzfeldt is one of the features. She has become a favorite in Chicago. She sings very sweetly, and is always compelled to answer many encores. The Russell Brothers create much laughter. Lizzie R. Raymond, Post and Clinton, Leonidas, Margaret Webb, Morton and Elliott, the Jacksons, Baby Lewis, Barth and Fleming, Charles E. Wilson, Sexton and Stewart, and Monsieur Crogo complete the bill.

Clifford's Gaiety: The Bentz-Santley Novelty and Burlesque is the attraction that is pleasing the fair audiences this week. The olio includes Miles and Ireland, Annie Sylvester, Georgia Putnam, Florence Beach, and Phyllis Grey.

Savoy Theatre: Since the opening of this house the business has been only fair. Sherman and Morrissey, in *Old Dan Tucker*, are furnishing the entertainment.

Sam T. Jack's Opera House: The City Club, with Fannie Everett at the head, continues for another week. The S. R. O. sign is out nightly at an early hour.

Drexel Theatre: Manager Crock continues with a much better show and business. The bill includes Baby Lewis, the Negroes, Mabel Hall, Dean and Joe, Gilbert Girard, the Parson Trio, Master Harry O'Lynn, Bob Branigan, O'Lynn, Hall and O'Lynn, and others.

Chutes: Closed Oct. 1. Good management has made the season unusually successful, and Manager Simpson deserves a great deal of credit for the way he has built this resort up within the past two years. A big vaudeville bill was arranged for the closing night.

Ritchie Foy was given a benefit at the Monroe Hall, on Sept. 28, in which many well-known vaudeville artists appeared. It proved a fair success.

HARRY EARL.

**PHILADELPHIA, PA.**—Gilmore's Auditorium with Gayest Manhattan last week played the biggest engagement of the season. The standing room sign was nightly displayed, and the show captured the town. Bo-Feng, which stranded in Cincinnati, was booked for Washington week of 11 and would have kept the engagement there if Ripley had advanced \$250, and then Gilmore would have brought them to this city for this week 18. The above negotiations fell through and the Interstate Theatrical Production Co., Limited, comprising William J. Gilmore, Charles H. Yale, and David Henderson, have placed the Crystal Slipper at the Auditorium for week. It is a very elaborate production, opening to crowded house, and will repeat the great business of last week.

The bright stars at the Bijou include Pauline Hall, Isabelle Urquhart, Three Richards, Lizzie and Vinie Daly, Howard and Johnstone, Harding and Ah Sid, Council and O'Day, Eugene Nodert, Collins and Collins, the Lorretts, J. W. Harrington, Badger and Brimmer, and the biograph. The usual packed patronage prevails.

Al. Reeves' Burlesque co. is at the Trocadero, which is being well patronized and in favor with amusement seekers. The programme introduces Cley Grant, Thatcher and Milton, Graham Sisters, the Holly Trio, Lillian Perry, Olive Bussey, and Harry Elvin. Rose Speddy's co. follows Oct. 25.

Weber and Fields' Burlesque co. Nov. 1.

The Lyceum Theatre has the Rose Hill English Folly co., including the Casino Comedy Four, Billy Dost, William B. Mitchell, Joe Palmer, Frank E. Mitchell, John E. Cain, and J. Herbert Mack, Will H. Sickey, Lillian Nelson, Blanche Newcomb, Allie Willard, and Norma Brown. Harry Badger and Isham's Octoroons, who played a splendid engagement at the Trocadero last week, appeared this week at the Standard Theatre in their pleasing and refined entertainment, as already noted in THE MIRROR, and fully deserve their great success.

Rice and Barton's co. at the Kensington to media houses. Prosperity has not struck this portion of the city, but hope of improvement is in sight.

London Gaiety Girls 25.

The Arch Street is now out of the list of vaudeville houses. The house opened 11 with Hebrew entertainments. They do no advertising and rely on a certain down town class of people for their patrons.

Gus Hill's New York Stars and Steve Brodie are booked at the Lyceum Theatre week of 25. Ed Rush's White Creek comes same date to the Standard.

Emile Gautier, the horse trainer, is booked for the Bijou Nov. 1, to be followed by the Five Eddys, acrobats. Hallen and Fuller's First Prize Ideals come to the Auditorium early in November.

S. FERNBERGER.

**BOSTON, MASS.**—Henry E. Dixey concludes his engagement at Keith's with this week. The biograph still remains, and Johnstone Bennett and E. Miller Kent are the chief newcomers. The others in the long bill are Servais Le Roy, Leo Dervalto, Gracey and Burnett, Busch, Jessie Millar, Merritt and Gallagher, Howard and Bland, Emerson Ladies Quartet, Polk and Collins, the Heahlys, Eldora and Novine, the Mariani, and Gus Gashalt. It is good news that Lillian Burkhart is coming next week, as she has proved the greatest dramatic favorite yet to play at Keith's.

May Howard, heading her own burlesque co., is at the Howard Athenaeum this week. In her olio are Phil Mills, Vinnie Henshaw, U-dell and Pearce, Martinez Family, Barr and Evans, Mile. Raye, Ruth Robinson, Jaquarina and Corporal, Nelson K. High. The house olio retains the Vaidis Sisters and presents Immogene Cover, Annie Whitney, John and Anna Chick, Alex. Wilson, Al. Dabington, Delle Lafferia, James Neary, Joe Cannon, and Marie Howard.

In addition to the performance of Myrtle Ferns at the Grand, there is an olio presented by Marie F. Sawtelle, who proves to be the little daughter of Hiram F. Sawtelle, the writer of a tragedy which was the talk of all New England some ten years ago; Professor David Burke's trained dogs, Grant and Pomphret, Alice Lothian Barnes, Joe Byron, May Blanch, Gorman and West, Minnie Searls, May Abby, and the Tyler Troubadours. The little girls from the Klondike are star features at the Zoo, and will remain for some time. In the lecture hall there are Klondike views and acts by the Gies and Zimoth.

Autin and Stone's is to have a novel feature soon in the marriage of Lallo, the two bodied East Indian, and Wan Drea, his native sweetheart. This will take place during their present engagement. The vaudeville there is given by Myrnes Burroughs and her cadets, Three Renos, Marvelous Sinars, the Fitzgibbon Family, the Flying Harmon, Tege and Daniels, Cupenetti and Marie, Minnie Lee, the La Vines, Buck Sheffer, James F. Parker, the Carson Sisters, and John N. Phillips.

Fred Rider's Moulin Rouge co. is at the Lyceum, presenting in its olio Harris and Walters, the Blackberry Sisters, Gordon and Lick, Jack and Jeanie Bernard, Urdin, Sisters, and Cooper and Stewart. Harry Morris' Twentieth Century Maids, at the Palace this week, include J. S. Harrington, Leila Trimble, the Johnson Trio, Odette, Alabeco and Page, and Bessley and Simonds to say nothing of the living pictures given by Lola Molliere.

The Veteran Firmen's Association of Philadelphia came to Boston last week on a visit and formed a big theatre party at Keith's.

**WASHINGTON, D. C.**—Hyde's Comedians and Helene Mora is the strong straight vaudeville combination that Manager Kerman presents to the patrons of the Lyceum. The very excellent attendance strongly testifies to the character of the booking.

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The co. is an exceptionally good one, and the several specialty acts of McIntyre and Heath, Williams and Walker, Charles E. Sweet, Street Araba Quartette, the Randalles, and the Five Castillians met with strong success. A large delegation of Washington Lodge of Elks, of which Miss Mora is an honorary member, was present. Al. Reeves co. follows.

The new features at the Bijou this week are Byron G. Harlan, Edward Marsh, the Whalleys, Adeline, Marden, Carlotta, Lawrence, Fies and Walters, Little Gertie Cochran, the Grahams, Charley Banks, Burton's Dog Circus, and Lumiere's cinematographs.

The Neapolitan Trio, the Isabella Family, Professor Vincent Traita and Signor Frank Crocchia were the attractions Sunday in the big amphitheatre at Glen Echo on the Potomac. George Barnes, a bright young Washington comedian, has signed for the season with Gus Hill. F. G. Griffin is the capable press agent and general advertiser of the Bijou. Mr. Griffin was formerly treasurer of this house when it was known as Harris' Theatre.

JOHN T. WARDE.

**CLEVELAND, O.**—First-class shows are coming thick and fast at the Star. The Broadway Burlesquers opened to two big houses 11 and have been prosperous all week. The bill furnished by this co. is a good one and each act took well. A musical comedy entitled *Summer Nights* opens the bill, and a burlesque by Fred Solomon, *A Paris Girl in Saratoga*, closes it. The New City Sports week of 18. Manager James Fennossey, of the People's Theatre, Cincinnati, and representative of the Empire Circuit, stopped off Monday night on his way from New York and took in the performance of the Broadway Burlesquers. Manager W. T. Campbell, of the Star, left for Cincinnati 13 to attend the first meeting of the directors of the newly incorporated Empire Circuit.

Dan Creedon, with his sparring partner, will appear at the Star during each performance week 18. Manager Frank M. Drew will entertain his father, Frank N. Drew, week of Oct. 25. Sam T. Jack's Extravaganza co. The Tenderloin, of which much has been said, will be at the Star week of Oct. 25. Fred Wilson, said to be an old time variety performer, and at one time manager of Pat Roney, passed through the city 10, walking from New York to Dawson City, Alaska. He sells song books as a means of livelihood during transit. Charles Davis, for several years chief usher at the Cleveland Theatre, has resigned to accept a position on the circulating department of the Press. Marty Lowery succeeds Mr. Davis at the theatre. Matt Flynn and Phil Sheridan, the well-known managers of the City Sports and Big Sensation Burlesque co., who were reported to have separated, have fixed up their personal differences and are again doing business jointly. Manager Frank Drew and Sam Gardner, musical director of the Broadway Burlesquers, which played at the Star 11 1/2, are cousins, and had not met for years. The meeting was a pleasant one for both. The daily matinees at the Star Theatre are becoming very popular with the public, but the performers don't relish a continuous show. WILLIAM CHASTON.

**JERSEY CITY, N. J.**—Robie's Bohemian Burlesquers came to the Bon Ton Theatre 11 1/2 to good business. The first co. to give us a burlesque that is a burlesque will be a novelty. Louis Robie's co. is a fair one, but I had expected better from him on account of his long experience and acquaintance with vaudeville. On Board the Bohemia is handsomely staged and dressed, but is nothing but a lot of specialties. The olio has Laura and Emma Martine, Fields and Woolley, Flo Jansen, Billy Van and Yavi Nalanga in sketch, who make the hit of the show; Jerry Mahoney, one of the few good called singers. The Bogus Prince, a tame act, closes. Reilly and Woods' co. 1823, Irwin Brothers' co. 2521.

Frank Cotton and his donkeys have returned to their home in this city, having played at six county fairs in the East. The trio open at Proctor's, New York, Nov. 14. Frank Kimmerly took possession of Salter's Willow Haven Casino 11, having purchased the property. This is the leading Summer resort on the







# Mimera Dor's Comedy Opera Company in the Lyrical Comedy, KISMET, or Two Tangled Turks

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## TROY PRESS.

"The opera has two acts, with two very beautiful scenes, and was amusing from start to finish. . . and lots of opportunity is given for good, clean fun, and that is made the most of. Miss Minerva Dor, who played the Sultan's daughter, was most successful. Her rendition of the musical number was charming and with exquisite taste. She wore three beautiful costumes. . . . The leading male part was taken by Edwin H. Carroll, who, as Halid, the Sultan's daughter, was very funny. In the fun-making he was ably seconded by John Saunders, as Chindella, who is a good dancer. W. R. Hatch acted Dan de Lyon, an Irish free lance, and made the most of a fine part, singing and acting admirably. . . . The music by the principals was appreciated. Miss Minerva Dor as the Sultan's daughter had a commanding presence and an exquisite voice. Mr. John Saunders, the Grand Vizier, was the author of much of the humor of the evening. Mr. Edwin H. Carroll, as Halid, the Sultan's daughter, the disguised woman whose mind is always distressed with the surprise that he is not like the rest of the girls, took his part with acceptance. F. R. Hatch as Dan de Lyon, an Irish free lance, was very amusing in his wooing. The Dancers of the Odalisques were quite pleasing. The title role offered no difficulties to the accomplished Miss Minerva Dor; she was in excellent voice and sang the numbers allotted to her with artistic ease. She also acted with intelligence. . . . Mr. Carroll played the part of Halid in a spirit of broad fun. In song, diction, speech and pantomime his portrayal of the royal youth in skirts was a study in anti-repression. It was, withal, excellent, grotesque, and pleased the audience immensely. . . . William R. Hatch acted and sang delightfully as Dan de Lyon, the Irishman, and he looked his part to perfect illusion. John Saunders had little opportunity as the Sultan; John Saunders was laughable as the inevitable Grand Vizier; Maude Fuller sang agreeably in a duet with E. Carroll, and had to respond to three encores.

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## LETTERS TO THE EDITOR.

### A FRENCHMAN'S PROTEST.

NEW YORK, Oct. 18, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Will you permit me to protest against the unjust and uncalled for denunciation the Parisian critics' verdict of Secret Service has received at the hands of some of the minor newspapers of your city? Parisian critics, says the correspondent of one of these papers, all have plays filled with fifth which go begging, and instantly attributes to this fact the lack of enthusiasm that was unanimously evidenced by the Parisian press. The assertion of this person, who is supposed to live in Paris, is so absurd that even a casual visitor to the City of the Seine will be able to point out its barefaced falsity.

Among all the critics there is but one who writes plays. His name is Jules Lemaitre. To accuse this master of criticism, this dilettante of intellectual subtleties, of writing nasty plays, must either be attributed to an aversion to truth or to a pitiable ignorance. Françoise Hecrey, the most scholarly and erudite French critic, has never written a play. The same must be said of Henry Fouquier, the sob r and thoughtful reviewer of *La Figure*, and of Hector Pessard, of *Le Gaulois*, of Leon Bernard Desrozes, of *Le Gil Blas*, to mention briefly the critics of the great daily newspapers.

Among the men of letters of all nations it is a recognized fact that the French school of criticism is unrivaled. The characteristics of good humor, of sound knowledge and impartiality makes up the spirit of French critical thought. Whatever the inherent prejudices of race, education and customs may be, the French critics—whether they review plays or books—never forget the dignity of their calling, never descend to vituperation, and flippant, irrelevant personalities are never found in their criticisms. They give the reasons for their adverse opinions as well as the reasons for their favorable appreciation.

In the case of Secret Service, Henry Fouquier tells why he does not like the play. "To him a dramatic work is the portrayal of individual characters and the development of their feelings under the stress of succeeding circumstances." In consequence, he finds that Secret Service is only a series of dramatic subterfuges brought about without logic or naturalness to gain a few startling dramatic situations, such as the suicide of the brother at the end of the second act. To prove this statement Fouquier asks why Maxwell did not send the telegram that was to reveal the Southern positions to his chiefs at the Northern headquarters. A man who lets his brother kill himself to further a cause they both are pursuing would not be stopped in the fulfillment of his duty by the defiance of a woman, even were she the woman he loves. Besides, argues Fouquier, there is heroism in the calling of a spy; such heroism ceases when the duties of the position are shirked. And Maxwell does not carry out his plans, in the fulfillment of which his duty manifests itself; therefore it was useless for him to let his brother kill himself.

The critic of the *Gil Blas* says that the first and second acts are excellently constructed, but the third and last acts would point to the handiwork of a child. It would be both tedious and useless to go at length into the reasons that all the Parisian critics give for their adverse comments. The reasons they advance are not personal, but are the logical consequence of their conceptions of the dramatic art.

I have tried to refute only one of the four reasons that the correspondent of this sham dramatic paper advances. The three others are nonsensical and do not deserve even to be refuted, for that would give them the dignity of a reply, which is quite unnecessary.

I trust that I have not taken up too much of your valuable space and that I shall be allowed to make a few remarks upon the misinformation that an evening paper tries to convey about the conduct of stage management during rehearsals. This gentleman avers that all the French actresses rebelled against the American stage manager's directions, and that they appealed from these to M. Decourcelle, with whom they all seemed to be on the very best of terms.

I have often had occasion to accompany one of my relatives, who is a distinguished French playwright, to rehearsals. The strictest discipline is observed. The stage manager's word is law. The author of the play sits next to the stage manager, just in front of the footlights, under a little tent brilliantly illuminated, and whenever the author has any suggestions to offer he utters them in an undertone to the stage manager. Whenever a striking situation is reached the actors participating in it are questioned as to their idea of portraying it. Then the subject is discussed from every point of view by the stage manager, the author, the manager, and the actors, and finally a certain stage business is decided upon, and this is at once taken down in shorthand minutely by a stenographer. In subsequent rehearsals some slight changes may be made when the author and the stage manager go into the auditorium to judge the effect from a distance.

It is impossible, therefore, and contrary to all stage etiquette, that the French actors could have refused to carry out the American stage manager's directions.

This same critic insinuates that to make matters worse Sarah Bernhardt came to rehearsal one day and gave her ideas about the interpretation of the various women's parts. Whatever Sarah Bernhardt's faults may be, her knowledge of the technicalities of acting is certainly such as to enable her to give suggestions to any actor or actress.

I have dwelt, I fear, too much upon these various points; but I am sure that the readers of so fair a paper as *The Mirror* will be glad to see another point of view brought to their notice.

ANDRÉ SAUTON.

### "THE TORCH OF TRUTH."

NEW YORK, Oct. 18, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I thank *The Mirror* for its hearty shaking of the torch of truth against the Actors' Society affiliating with the American Federation of Labor, in its recent editorial. It was more timely than many may know. I have urged the wisdom, even necessity, of giving the widest publicity to our discussion, both to gather and impart information; and above all, realizing that our society is not the whole profession, to reawaken interest and confidence in its purposes and courage. The determination of our president to push this matter should satisfy everyone that the society will ultimately fulfill its mission, and though I believe his present action based on false evidence, I can but admire his spirit.

The trouble is that no case has been made out for affiliation, nor even an attempt made, and we should patiently wait were it not that considerable pains have been taken to commit the society to this course. Since the annual meeting, when the subject was broached, we have had two special meetings, and not one argument has been offered in its behalf except the general assertion that we should have powerful allies and become very strong. We have had the negative information that it is not illegal; we have had some quite unauthoritative questions, and an-

swers regarding our liability to be called out on strike by other unions, and we are left still in the dark, because they are unauthoritative and ambiguous. For instance, we are to enjoy "strict autonomy," but we are "to obey the mandates of the federation." "Damon" recently referred to "laws, Federal and State, to protect the actor," and this is the nearest approach to a specific object as yet vouchsafed.

Unhappily, the whole movement is but too plainly a wild, inarticulate outburst of irritation, in the presence of many wrongs, and forebodings of worse to come. I sympathize with and share the irritation and the forebodings, but none the less denounce affiliation with labor as unworthy and unwise, and as no remedy at all.

I say it is unworthy. We shall be judged by the company we keep. Art, by universal consent, is upon a higher plane than labor. As individuals we may be in no wise superior to mechanics; as a class we are. We live a little in the favor and honor earned by our great ones while we strive to emulate them; but we shun art and lose our identity, traitors to the traditions and hopes of the stage, when we rank ourselves with those who aspire to no higher and no other reward than their common wage. This is steel true though there may be some poets among laborers and some dunces among actors.

I deny that this involves any question of the brotherhood of man, as a few assume. It is not nobility for an artist to seek as companions only those who can understand him and strengthen his ideals, and avoid those who mislead and depress him. The day we require stage hands and others to fight for us, that day we must hobnob with them, flatter them, and be brothers with them—for shall we not be affiliated?—(filii—a son).

Viewed in the light of a few parallels, what an ugly thing this proposition grows to be! Think of our journeymen conspiring with the pressmen and paper makers and compositors to down the publishers and keep up the price of literature; of the picture painters rushing to the frame makers, the canvas weavers, the brush and color makers, to help them in their troubles; or the sculptors turning to the quarrymen and iron rod workers to save them from their pursuers. All of these arts and professions are harder pressed by the business man and the counting desk, the foreigner without and the amateur within, than is the profession of acting. Yet the idea has taken possession of at least a few actors that it is becoming dignified and right to ask laboring men to prop up their fortunes.

But the deadliest argument against affiliation is that it is unnecessary, a needless and unknown and dangerous entanglement we may find ourselves in. Actors are strong already. I wish they could be induced to see their own strength. It is perhaps their strength that has hitherto militated against their union. Starvation is a great unifier, and this factor has been generally absent. Contrast the condition of the poor miners. They are ordered to strike; work is ordered to be stopped. If actors were to strike they would simply commence to work the mine for themselves. The mine does not belong to their employers and never can. If the race of managers died out to-morrow it would not much matter, theatrically considered. We are not expecting nor desiring any such happening. We should only have to make new managers. It is well, however, to realize where the centre of equilibrium lies. United there is nothing in right. I reason, that actors cannot get for the asking. Then why do they not unite? Partly, I think, because many whom we most need are too strong to care; others, I think, because a clean issue has not been presented to them. Our Society has proclaimed no platform; it has no platform—not a plank. Affiliation can only claim to be a means to an end. What is that end? I have inquired in vain. Nobody knows. Once more we are confronted with darkness.

Yet, sir, there is good and noble work right to the heads of the society and crying for accomplishment. It is to formulate an equitable contract for actors and managers and make its clauses the planks of our platform. There is scarcely an actor and actress in the high and depth of the profession who will not be immediately and powerfully interested. I challenge the promoters of affiliation to name an evil we endure, the removal of which enters into practical debate to-day, which cannot be reached and dealt with by a decently fair contract. Our society sprang into life and prospered while this idea was unperceived. It came to a standstill when it fell into abeyance. Our membership should be three thousand. By such an instrument we should become articulate. With a tangible something we could recruit in earnest and with some prospects of success.

I appeal to all sincere members of the profession to agitate this matter of a just contract. Let us settle the question of a week's work. Let us know why matinees and Sundays are all extra profit for the manager and none for the player. Let us know why the employed should be at loss for a night or a week or several weeks while a manager changes his dates, when they have had no voice in the bookings, or because a manager can sell out his date at a profit. Let us know why so-called dress rehearsals, which the public pay to see, should be given gratuitously by the company. Let us learn why holiday gains given by the State's action, not the manager's, should not be entirely donated to the actors and actresses, whose work principally secures it. Let us learn how these encroachments, in the absence of united resistance, have become almost justified by custom, and let us remember the custom can be changed and the encroachments stopped when the Actors' Society of America numbers three thousand.

Yours,

RICHARD GANTHONY.

### A TRIBUTE TO LIBERAL MANAGEMENT.

NEW YORK, Oct. 18, 1897.

To the Editor of The Dramatic Mirror:

SIR.—We, the members of the Julia Arthur company, would esteem it a great favor if you could spare the space to insert the following communication which we have sent to Miss Julia Arthur and her brother. We write this letter in the belief that it will be a matter of interest to the members of our profession to know of the admirable generosity of Miss Arthur and her brother in the midst of their misfortune—a trait which should be delighted in by the profession and encouraged to the utmost.

Thanking you in anticipation for your courtesy.

THE MEMBERS OF THE JULIA ARTHUR COMPANY.

NEW YORK, Oct. 18, 1897.

To Miss Julia Arthur and Mr. Arthur Lewis:

We, who have all mentioned to you our sincere individual regrets and sympathy at the great loss sustained in the burning of the theatre in Detroit, with all the scenery and costumes of *A Lady of Quality*, wish to go further and express to you the very real appreciation we feel for the remarkable treatment you have accorded us since the disaster. We know you would have been amply justified in wishing to retrench all the expenses possible.

In the face of your great misfortune—the utter destruction of your costly production and the untailing of the Julia Arthur tour—you have thought of us and arranged to place the entire company up-

half salary until Nov. 1, when we start out again. This, in addition to the liberal way in which you have treated us in every respect, makes it almost a duty imperative upon us to let the facts be known, so that at least some encouragement may be given to other managers to follow in your footsteps. For we are convinced that should such things become better known it would be for the advancement of the dramatic profession.

We remain, yours loyally,

(Signed) SAMUEL FRIEDMAN, EDWIN ARDEN, SCOT ENGLISH, ROBERT MCWABE, GEORGE WOODWARD, JOSEPH ALLEN, W. J. THOROLD, WILLIAM HENRIET, LAWRENCE MILLER, STEPHEN TOWNSEND, MARY HELMUTH.

### A TESTIMONIAL SUGGESTED.

NEW YORK, Oct. 4, 1897.

To the Editor of The Dramatic Mirror:

SIR.—It seems to me that the virtual retirement from the active duties of the rectorship of "The Little Church Around the Corner," by the Rev. Dr. George H. Houghton, should not be permitted to happen without a practical testimonial from the dramatic profession to the deep esteem and love in which he is held by them. He needs no eulogy. His good deeds and kindly ministrations in our behalf, no recapitulation. To have written his name in human hearts, rather than on marble or brass, is a record which is its own reward.

But were it not better to bear our witness to his boundless charity and good will, to his unflinching usefulness and to the countless kind words and kindly acts that will forever make his name and memory blessed, now, while he is with us (long may he be spared), than after one we so deeply revere shall have passed beyond the reach of earthly recognition?

I feel quite certain that if the matter is submitted by you to the profession, and a plan by which "all poor vagabonds of the stage" may unite in a tribute (acceptable to his modesty) that shall bear witness to our love, the response will be as immediate as hearty.

Very truly,

J. CHEEVER GOODWIN.

### COULD NOT SANCTION IT.

NEW YORK, Oct. 10, 1897.

To the Editor of The Dramatic Mirror:

SIR.—The just but derogatory criticisms appearing in the daily press concerning the "living pictures" produced in a New York theatre recently compel me to ask you to publish the fact, it being known I was engaged to stage these pictures, that I handed in my resignation two days before the show opened. My reasons for so doing were the general incorrectness of the production, which the management would not remedy. I could not sanction a burlesque of Paris Salon pictures.

I remain yours truly,

S. M. JACOB.

### AMONG THE ANATEURS.

The Garrison Literary Union presented at Turn Hall, Brooklyn, on Oct. 10, My Turn Next and Saved from the Wreck. In the casts were August Hen, Jr., William Marienhoff, J. S. Harris, Charles N. Pingo, Annie Poyser, Jennie Berg, Jennie Lippman, Harry Meyer, Walter W. Meseritz, Louis Meseritz, John L. Cabill, Samuel Brown, Emanuel Hart's, Samuel Raphael, Annie Alexander, Bertha Haym, and Berde Hardrich.

### Barred.

MITCHELL-SCHOVELIN.—George W. Mitchell and Lillian Schovelin, on Oct. 18.

OSBORNE-THOMPSON.—Lynne Osborne and Stella Thompson, at Detroit, Mich.

### Died.

BENNETT.—Frances M., wife of Henry M. Bennett, at Farmingdale, N. J., on Oct. 13, aged 46 years.

FLANAGAN.—Edward Flanagan, at New York city, on Oct. 11, aged 45 years.

GALER.—Mrs. Galer (Fanny Reeves), at Leicester, England, on Sept. 30.

GOFFY.—Mrs. Loring E. Goffy (Fanny B. Price), at Chicago, Ill., on Oct. 9, of heart failure.

HAGUE.—John W. Hague in South Boston Mass., on Oct. 18, of heart disease.

RIPLEY.—Mrs. Mary R. Ripley, at New York city, on Oct. 10.

THORNTON.—John R. Thornton, at Mansfield, Ohio, on Oct. 6, aged 32 years.

TURNER.—Carrie Turner, at Danville, N. Y., on Oct. 12, aged 38 years.

WILLIAMS.—Rufus Williams, at New York city, on Oct. 11, aged 53 years.

WEBSTER.—Mercedes, eldest daughter of George P. and Ida Webster, at Jersey City, N. J., on Oct. 7, aged 7 years.

WRIGHT.—George F. Wright, at Boston, Mass., on Oct. 14, of consumption.

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ply to ED. GOODMAN, Resident Manager.  
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MIRROR INTERVIEWS.



PAULINE MARKHAM.

Strange as it may seem, there was a time when New York was comparatively guileless. It knew no Anthony Comstock, and existed in ignorance of such things as décolleté burlesques and living pictures. One summer day when all was serene and peaceful, and there was no sign of impending danger, a steamer poked her nose between two New York wharves and some four-and-twenty visions of blonde loveliness came tripping down the gangplank. New York would have trembled for her guilelessness if she had known, but the newspapers were less enterprising then than now, and beyond the bare announcement that Lydia Thompson and her company had arrived upon these shores these damsel came in all unheralded. It was not until a month afterward that New York awoke to the significance of their advent, and learned that there were some things that she didn't know, after all.

"Our people here won't stand for it," or words to that effect, was what George Wood, of Wood's Museum, at which the company was to first appear, said when he saw a rehearsal. And he tried to cancel the engagement. But Lydia Thompson insisted that he should meet the obligations of his contract with her, and he was forced to consent, but with the condition that the date be postponed so that he need not at least open his house for the season with such a performance. Therefore, the Lydia Thompson burlesquers followed Maggie Mitchell at Wood's Museum, making their bows to the New York public on Sept. 28, 1888. The charming young women of the company were much in evidence that night; so much in evidence that some of the audience hissed and others laughed loudly at what seemed the audacity of the performance.

But much transpires in thirty years. Conditions and view points change. The performance which electrified New York in '88 would seem a broad-and-milk affair to the burlesque audience of to-day. The burlesque of those days has long since been laid upon the shelf as too tame and out-of-date to be useful. All the planets that revolved and twinkled about the sun, the dazzling Lydia, are forgotten or buried in the memories of old men—all but one, and she, the most brilliant of the galaxy, is Pauline Markham. A mannan man found her in her cozy and cheerful little apartment in West Twenty-second Street. The sun was streaming in, giving added beauty to the roses on the table and the flowers blooming in the window.

"I am back at my work once more," said Miss Markham, "and feel that I am living again. It is a second life. I and a clever young woman, Katherine Dana, are doing a sketch in the vaudeville houses. I do some of my old Black Crook business. It is a case of looking backward, I suppose, but then I like to look backward to the old days. Those were glorious times for me. I remember very vividly the day we landed in New York, and how, when George Wood saw the first rehearsal of our burlesque, Ixion, in which I was Venus, he said the New York public had never seen anything like that before, and he was afraid to open his house with it. We couldn't understand this point of view at all. I had been principal boy at the Queen's Theatre, London, and was quite used in the burlesques and Christmas pantomimes to appear in boy's costume, or what is termed tights.

"In Ixion I wore a Venus dress, which was open down the sides. This and some of the other costumes were what Mr. Wood was afraid of. It seems that the people of New York hadn't seen any like them before. It wasn't difficult to see that the audience was somewhat surprised. Every time my leg made its appearance outside of the cut skirt it was greeted with great guffaws from some of the men present. Try to imagine such a thing causing laughter nowadays, and you will perceive the difference between those times and these. Suddenly a man in the gallery hissed. It was a loud, resonant hiss, and it stung my temper into violent action. Very red in the face, and fairly trembling with anger, I stepped down to the footlights and exclaimed, sharply:

"Put that man out!"

"This put a quietus upon any hostile manifestations for that performance, but we suffered a good deal from it afterward. The clergy also took us up, and thundered forth denunciations, and some of the newspapers said harsh things about us.

"This was all very strange and surprising to me. I had begun my professional career at the Princess Theatre, Manchester, where the actors and actresses were accustomed to being treated as gentlemen and ladies; and I went from Manchester to the Queen's Theatre in London, where I had for my associates in the stock company such actors as Henry Irving, Ellen Terry, J. L. Towle, Lionel Brough, Charles Wyndham, and Henry Hudson. We were all young people together, and I was as good as any of them. I was in consequence very indignant when, in coming to America against the advice of my friends, who said that a fine career was opening up before me in London, I should be held up as a subject for public condemnation. I didn't understand the Americans then, and I attributed it to crudeness of ideas and lack of civilization.

"Miss Thompson was equally, or even more, indignant at the treatment of the company by the press, and when one paper, the Chicago Times, became particularly virulent, we decided

upon the heroic measure of horsewhipping the editor, Story. We selected a Tuesday for the chastisement. I remember that it was cold, and I shivered in my fur wrap as we drove to his house in Wabash Avenue, about 6 o'clock in the evening. Lydia had a rawhide grasped firmly in her right hand, and our manager sat on the seat opposite. Finally the driver drew up in front of a large house, and shouted down to us: 'This is Mr. Story's.' My hand shook as I looked at my watch. It was then two or three minutes to 6. We had ascertained that Story, who was regular in his habits, always reached his house at 6 o'clock. It was quite dark, and in a moment a figure, which we could not see distinctly, came up the street. Our manager put his head out of the window, watched the figure as it approached, and then, as he drew in his hand, exclaimed:

"That's Story!"

"That's our time," I exclaimed.

"Lydia sprang lightly out of the carriage. I followed her with a sort of feverish haste. Story was abreast of the carriage by this time, and in an instant Lydia had struck him a blow across the face. He staggered back with an expression of frightened surprise, and drew a pistol. With a quick blow our manager knocked it from his hand, and then stood aside for us. Story caught me by the neck, and backed me up against a lamp post, almost choking me and causing me to lose a valuable pin. Meanwhile Lydia was laying on the rawhide. Then two or three persons ran out of the house, and we entered the carriage again and were driven rapidly away. It seemed a long time since we had first seen Story coming up the street, and yet when I glanced at my watch again it was only two minutes past the hour. But those two minutes meant much to us. We had avenged ourselves, and the house, moreover, was packed that night. It seemed to be the beginning of our good fortune. We were arrested, of course, and Judge Summerfield, who had a strong dislike for Story, found us guilty, and fined us two cents apiece. The case was afterward brought up before another judge, however, and he was not so lenient. Our fines this time amounted to \$2,300, which was cheap for the satisfaction we derived from the affair. We were applauded for our action, too, because Story was unpopular in Chicago, and it became generally known that his attacks upon us were groundless.

"Then we toured with great success; and during the next year, I think it was, I appeared as Stalacta in the famous production of The Black Crook at Niblo's Garden. Those were great days. I can say with Byron: 'I have lived and am content.' Almost every night some famous man was brought behind and introduced to me. I have met most of the celebrated soldiers, orators, statesmen and poets of the time, and a great many very wealthy men of entirely different ilk. But one of my guiding principles was never to accept presents from them. All I was willing to receive was flowers. These I loved, and lived among. Mash notes? Hundreds of them, and much unwelcome attention, too. Sometimes I had to resort to heroic measures to rid myself of too persistent wooers.

"Once, I remember, there was a Russian who simply could not be discouraged. Such a freeing attitude had apparently no effect upon him, and I couldn't show him the door outright, because he had strong influence with the management. One day I said to Ben Sherwood, the stage carpenter, who was a large and powerful man:

"Ben, accidents will happen, you know. I suppose some day when that Russian is talking to me you might be walking past us with a piece of scenery that might hit him on the head. Of course, it would be too bad, but there is danger of that, isn't there, Ben?"

"There is, ma'am," said Ben, with a grin.

"Well, by a curious coincidence that very thing did happen the next night, and my admirer bothered me no more.

"After The Black Crook days, which continued well into the seventies, and after my retirement from the stage for an interval upon my marriage with Colonel MacMahon, I took out a Pinafore company. We were nearing the close of a prosperous engagement in San Francisco, when a woman from a little town in Arizona came to me and asked me if I would bring my company to her town. She was, it seems, a public spirited woman who wanted to see the place in which she had her home progress along the lines of civilization. She had raised \$4,000 by subscription as a guarantee. I learned that she had first sent her husband to see me, but he turned loose in San Francisco with the money in his pocket, had spent \$1,000 of it and had returned without taking the trouble to see me in consideration of the guarantee we consented to go.

"Then began my first experience of life on the frontier. There were no real theatres. We found little wooden places, little barns, and, of course, no scenery. We arranged a ship for Pinafore, however, and got along fairly well. There were no orchestra, either, and as we traveled from place to place we would engage the band at the nearest military post; and we used the soldiers for the chorus, too, as we couldn't carry a large chorus of girls. The soldiers did it all for fun, and we had great larks. We didn't miss any of the features of life in that country. We were held up by brigands, and one night when I had retired to my room at the 'hotel,' which was little more than a wooden shanty with no curtains on the windows, I happened to glance up as I was getting into bed and saw in the darkness outside the window the diabolical face of an Indian pressed close against the pane. He grinned, and seemed desirous of scraping an acquaintance, but when I screamed he disappeared in the night like a flash.

"The theatre at Virginia City was charmingly situated. It was over the prison. On our way to and from the dressing rooms we used to have to fairly walk over the heads of the prisoners, and they would thrust their arms up through the iron bars and catch hold of us. But there were compensations for these little inconveniences. The audiences had plenty of money, which they spent freely, and they were very appreciative. They were mostly made up of great bearded fellows, in rough clothing and cowhide boots, who carried their bags of gold dust with them. Our leading man became afflicted with the gold fever and went prospecting. I never heard how he 'struck it.' Probably he is on the Klondike by this time. Uncouth and reckless as most of those men and women were, their sympathy and pity were easily aroused. Once when I was playing Louise in The Two Orphans a colored woman, whose reputation was none of the best, arose during one of the scenes in which Louise was being ill-treated, and called out, excitedly:

"Stop dat right now. Yo' all ought to be 'shamed ob yoselves foh treatin' dat chile dat way. It ain't right, no-how. Don't yo' be afoosed, honey; if day does it again dar'll be trouble."

"I have had plenty of odd experience. I could indulge in reminiscences all day, if we had the time and I could remember them all. I have to rely solely upon my memory. I have little that is tangible to remind me of the

past, although at one time I kept a collection and had a great variety of interesting things. But they were all in a trunk which went astray, and which I never found. Some years after this loss, when I was in Chicago, a man came to my hotel to see me.

"You don't know me, Miss Markham, do you?" were his words of greeting. "Well, I was the policeman who arrested you that night you horsewhipped Story."

"Indeed," I exclaimed, a little sarcastically. "I am delighted to meet you again."

"But that isn't what I came to tell you," he added, hastily. "A trunk of yours lay here in the depot for a long time, and at last its contents were put up at auction. I saw this picture, and, thinking that you probably valued it highly, I bought it, and have been waiting ever since for a chance to give it to you."

"It was a picture of my mother—my one memento of her. I will never forget that policeman. His act was one of those that enable us to retain our faith in human nature and make life worth the living."

"But if I talk in this reminiscent way very much longer you will think I am very old. I came to this country when a mere girl, and can't claim the years that an old gentleman once gave me credit for. I was introduced to him in a hotel in San Francisco. He was a very old man with trembling hands and a piping, querulous voice:

"Why, God bless my soul, Miss Markham," he exclaimed, in the treble of old age, "I'm happy to know you. I remember you well when I was a boy."

THE CALLBOY'S COMMENTS.

The gentleman who has written to ask me whether the park policeman or the baggage-transfer man is representative of the lowest type of humanity, is informed that, in my opinion, neither of these fills his bill. It has appeared to my observation that the very lowest thing in human beings is the person who exhibits its athletic prowess in shop windows for the exploitation of certain alleged "exercising" apparatus.

This type reveals itself in low neck and short sleeves, with jersey and tights accompaniment; spends the merry hours yanking or tugging at elastic cords; poses in assorted quaint, unnatural and undignified contortions, and wears, over and above the limited apparel aforesaid, a smile of conscious superiority.

In a cable car, one night, I was impressed by the remarks of a person near me. Both of us were standing—one almost always stands in a cable car, you know—and I listened in respectful reverence to the person's words while hesitating to turn about and look upon the speaker.

"Yes," he said to a companion, "I'm never out of an engagement. I stop in New York two more weeks, and then visit Philadelphia, Washington, Brooklyn and Boston, and get back here in three months. The company pays all my expenses, and the salary is good. Besides, of course, I make a hit with the girls everywhere!"

The last proposition startled me. I had overheard actors rehearsing their plans in public conveyances, but I had never known them to spurge their conquests of the fair sex for the benefit of a cable car crowd. At the risk of rudeness, I turned to size up this heavy winner. Imagine my relief and my horror to find that the large words came not from an actor but from a blonde young man whom I had seen often enough juggling an "exerciser" in the Broadway windows!

It has been a wonder to me that the reverend gentlemen and others, who have railed against the ballet and its kindred stage diversions, should not arise in righteous wrath to suppress the window athlete, whose appearance is far more indecent than anything I have ever seen on the stage.

And, while they are about it, they might discourage also the magazine pictures advertising "union suits," which are even more so than the window athlete. What a howl there would be, if a manager were to bill his attraction with lithographs one-tenth as vivid as the said magazine advertisements!

That superlatively accurate newspaper, the New York Sun, which recently referred to pretty Hope Ross as "Hope Booth," got in a fearful and wonderful break last week when it headline man wrote: "Banda Rossa's Band Arrives," which would be in plain English: "The Red Band's Band Arrives." Nor was this all. The mistake was repeated in the news item telling about the "Italian musicians, comprising Banda Rossa's band."

Even if the Sun's young men are not expected to comprehend the foreign names which at times it becomes necessary to record, it would seem that they might pick up, now and then, a little useful information from the other papers and from the billboards. But the story goes in Park Row that 'twere better for a Sun man to swim the river of fire or to dive into the vat of blazing oil than to be caught reading anything but the Sun.

Speaking of newspaper queernesses, it has been harrowing to observe the outlandish spellings indulged by the public prints in trying to tell of the characters in that great little drama, The First Born. Chinamen don't pronounce names just as they write them, nor the reverse; but the papers, ignoring programme and press matter which are plain enough, have cooked up some picturesque names of their own, which have been too wild to remember. Another strange feature of The First Born items has been an evident desire to give the author, Francis Powers, just as little credit as may be for this dramatic gem of purest ray serene, and to send the palms and laurels to some one else. But what is an author, anyway?

Manager A. P. Way, of Pierce's Opera House, Philadelphia, Pa., sends the following communication, addressed to him by a mercenary person in the suburbs of his town:

DEAR SIR:—What do you offer to persons to advertise your Opera House in barbers shop, that is to put up bills for your troupe that comes in to town to play. Well, I am running a barber shop in M— Mines and I would like to put up bills for you in my shop. write soon.

I presume that Manager Way will be glad to favor any advance men visiting Philadelphia with the address of the barber shop in question, and he may be able to say something about its value as a stand. If I were doing advance work, I fancy that I should use a barber shop as soon as a trolley car for advertising purposes. When I strike Philadelphia, I shall seek out this barber and collect a hair cut on account of the foregoing.

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\*\*\* Laura Keane's Biography for sale everywhere. It is intensely interesting. —St. Paul Dispatch.

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**Notice to Managers.**

In reply to many inquiries from Managers and in justice to myself, and to my Manager, Mr. Henry C. Miner, I beg to say: "The Heartstone" is not my new play. It is a play I wrote for Mr. Tony Farrell some years ago, a strong drama written with all the art and stagecraft I had at my command. It should give perfect satisfaction wherever produced. But I did not select the cast now presenting it, nor did I direct its rehearsal. I am not a member of the company (a very excellent one, I believe) and I have no interest in the management of the organization, beyond the wish that any play of mine may meet with public approval and a personal friendship for Mr. Farrell, a most estimable man, whose efforts I sincerely hope will be crowned with every success. My new play, "Rev. Griffith Davenport," I hope to produce either in Chicago or New York at the beginning of next season.

Sincerely,  
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KEEFE O'KEEFE (Nancy and Co.), JOHN TRESSIDER (Woman Against Woman), SIR BUDLEIGH WOODSTOCK (The Jilt), JACK HENDERSON (Caprice), CORNELIUS GRIFFIN (Niobe).

JOHN TRESSIDER in WOMAN AGAINST WOMAN.

Mr. Granger as the husband was natural and forceful and was enthusiastically applauded.—Cincinnati Commercial, Sept. 27.

Willis Granger gave a fine interpretation of John Tressider.—Cincinnati Enquirer, Sept. 27.

Mr. Granger as John Tressider gave a finished and powerful performance of the character and won a host of admirers by his work of last night.—Pittsburgh Journal, Oct. 5.

Mr. Granger displayed rare merit and gave evidence of the character and actor. His presence in good, his voice well modulated, his interpretation of the part almost perfect.—Pittsburgh Gazette, Oct. 5.

KEEFE O'KEEFE in NANCY AND CO.

Displayed his accustomed agreeable style and was greeted with a hearty reception.—Cleveland Leader, Sept. 7.

Mr. Willis Granger contributes largely to the artistic success of the production. A young and com prehensive player with a touch of dramatic fire, he gives Keefe O'Keefe an admirable finish.—Cleveland Plain Dealer, Sept. 7.

Mr. Granger re-established himself as a great favorite.—Cleveland World, Sept. 7.

Mr. Granger was warmly welcomed and played delightfully.—Cleveland Correspondence.

JACK HENDERSON in CAPRICE.

Willis Granger gave an especially pleasing rendition of the role of Jack Henderson. His stage presence was, as usual, excellent, and his performance was finished to a degree that evinced a fine appreciation of the possibilities of the part.—Cleveland World, Sept. 14.

Mr. Granger is rapidly rising to be one of the

## PROFESSIONAL CARDS.

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Some of this season's honest criticisms in widely distributed parts.

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very best leading men in the country. He has a comprehensive grasp, an earnestness that appeals, and an artistic touch that tells. His interpretation of Jack Henderson was complete, artistic, and noteworthy.—Cleveland Plain Dealer, Sept. 14.

At all times good.—Cleveland Leader, Sept. 14.

Carried the honors.—Cleveland Free Press, Sept. 14.

Willis Granger plays Jack Henderson splendidly. He has a fine stage presence, a charming speaking voice, and ability that will carry him far along the path to that stellar firmament to which all actors aspire.—Toledo Blade, Sept. 23.

Added many to his list of admirers by his work last night.—Toledo Bee, Sept. 23.

SIR BUDLEIGH WOODSTOCK in THE JILT.

The Sir Budleigh Woodstock of Willis Granger was a manly and excellent portrayal of the English gentleman, and he looked the part every inch of him.—Cincinnati Enquirer, Aug. 21.

Willis Granger as Sir Budleigh Woodstock gave an excellent rendition of the difficult character, and made a most favorable impression upon the public.—Cincinnati Times-Star, Aug. 21.

The Sir Budleigh Woodstock of Mr. Willis Granger showed that this actor had given careful study to his character and gave his best efforts to its acting.—Cincinnati Commercial, Aug. 21.

CORNELIUS GRIFFIN in NIobe.

Mr. Granger became a favorite. He gave a fine performance of Cornelius Griffin.—Toledo Commercial, Sept. 20.

A good comedian.—Toledo Blade, Sept. 20.

Willis Granger proved himself the careful and yet dashing fun-maker he has the reputation of being.—Cincinnati Times-Star, Aug. 23.

Gave a splendid interpretation of the part.—Cincinnati Commercial, Aug. 23.

LILLIAN LAWRENCE

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The Amazons at Castle Square Theatre, Boston, Mass.

As Lady Nocturne, Miss Lawrence created a very marked impression, and the less pronounced character of the part, as compared with those of her younger sister, Tommy, were capably sustained throughout the play.—Boston Herald, Oct. 12.

Miss Lawrence was very successful in her portrayal of

the efforts of the boyishly brought up girl to resist falling in love, and the way she finally yielded evoked the applause of the house. Her appearance in the leading costume and also her work in the gymnasium scene made her the object of the envy of all the young ladies in the audience.—Boston Herald, Oct. 12.

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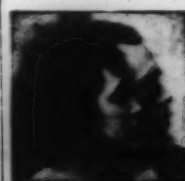
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(TIEDIE)

The original TILLY My Friend from India.

Smyth and Rice Co.

Address en route.

## SUE BELLE MEAD

IN  
THE GIRL FROM FRISCO.

Title Role.

Address Mirror.

## LOUISE EISSING

AT LIBERTY.

Address Mirror.



